# canadian film digest

PRODUCTION / DISTRIBUTION / EXHIBITION DECEMBER 1976 / $1

## SEASONAL GREETINGS

# GOLDENROD, WAR BETWEEN THE TATES, MY PLEASURE IS MY BUSINESS, BLACK CHRISTMAS, EVEREST, JANIS, AFTER HE IS GONE...

## And not one frame of footage lost in the process...

### The Man Who Skied Down Everest, Janis

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*Budge Crawley*
*Executive Producer*

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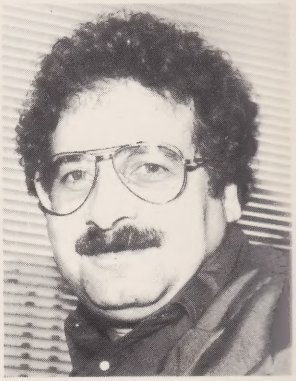
*Al Waxman, Director and Star of CBC hit sit-com "King of Kensington"*



### Goldenrod, August Productions CBS Network

"Quinn Labs have processed a number of films and we've never had to reshoot. So like a satisfied customer – I keep going back. The first time he misses and things don't go right then maybe I'll consider someone else".

*Gerry Arbeid*
*Producer*

### Black Christmas, Warner Bros. U.S., Deranged, American International

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*Bob Clark, Producer and Director*

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## FROM THE PUBLISHER

This special Christmas edition is sent to you with our compliments.

In response to a great need and demand, we are reactivating the Canadian Film Digest as a monthly publication.

In order to continue and to expand it is imperative that we receive your support by way of subscription. The rate is $10 per year (12 issues).

It is also our intention to publish the Canadian Film Digest YEARBOOK, now incorporating the Canadian Professional Film Directory, in the spring of 1977. It will sell for $10 a copy.

A combined year's subscription to the Canadian Film Digest and the YEARBOOK is $15.

*Publisher.*

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# SEASON'S GREETINGS

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Cover photograph by Phil Auguste.

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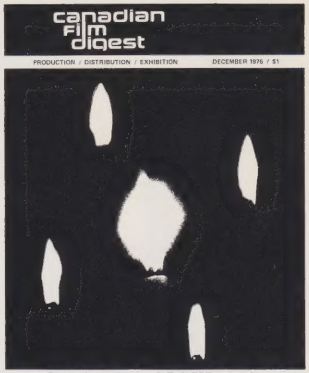


SEASONAL GREETINGS

## EDITORIAL

The Canadian Film Digest will be published each month starting in early spring. This Christmas issue gives a taste and flavour of what is to come.

We need co-operation and constant communication – a steady stream of information, press releases, reports – for full and interesting coverage of the production, distribution and exhibition areas across Canada.

There are regular features in this issue which will continue – Star Profile, Names and News, Production roundup, What's New? – and others will certainly be added.

So, from coast to coast, let us hear from you in the industry. And, of course, let the subscriptions flow in to sustain and nourish this ongoing venture.

Greetings of the season, and may 1977 be a year of achievement, accomplishment and success.

**Patricia Thompson**
*Editor.*

**Across This Land**
Stompin' Tom Connors
**Arrivederci Baby**
Dennis Farnon
**Bingo**
Michel Conte
**Black Christmas**
Carl Zittrer
**B.S. I Love You**
Jimmy Dale
**Les colombes**
Michel Conte
**Cotton Comes to Harlem**
Galt MacDermot
**Cry of the Wild**
Larry Crosley
**Deux femmes en or**
Robert Charlebois
Art Phillips
**Un enfant comme les autres**
Regis Simard
**Explosion**
William McCauley
**Face off**
Ron Collier
**Far Shore**
Doug Pringle
**Fortune and Men's Eyes**
Galt MacDermot
**Foxy Lady**
Doug Riley
**Goodbye Gemini**
J. Alexander Ryan
**Hospital**
Morris Surdin
**Il etait une fois dans l'est**
Jacques Perron
Marie King
**L'initiation**
François Cousineau
Marcel Lefèbvre
**Isabel**
Harry Freedman
**Les males**
Stéphane Venne
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**The Rowdyman**
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**Shalako**
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**Slaughterhouse Five**
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**Les smattes**
Jacques Perron
**Sunday in the Country**
William McCauley
**Taureau**
Jean Coussineau
**U-Turn**
Neil Chotem
**Viol d'une jeune fille douce**
Pierre F. Brault
**The Violin**
Maurice Solway
**La vraie nature de Bernadette**
Pierre F. Brault
**Wedding in White**
Milan Kymlicka
**Why Rock the Boat**
John Howe
**Wings in the Wilderness**
Ron Harrison


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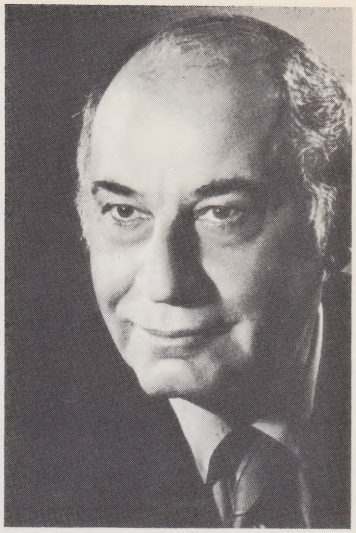
# OUR BUSINESS

by N.A.TAYLOR



## THE CANADIAN OVERVIEW

It would be most gratifying to report that, in the past year, box office grosses have continued to increase as in the previous year, and that things look rosy. However, such is not the case. There are always some theatres which are regularly profitable and some areas of our country which enjoy better economic conditions than others – therefore, lack of space will only permit comment from an overview position. In the period after Labour Day business, generally, took a short dive.

This situation is not peculiar to Canada. It is the same in the United States and stems from a shortage of "box office attractions." Increasingly, the major companies which produce and/or distribute the majority of multi-million dollar box office attractions seek to "pick their spots," as it were. They select times to release important films when they think there is a greater natural box office potential. For example, the summer (when TV is supposed to be at a low ebb), or other special times such as Christmas or Easter. After Labour Day this year there was a marked scarcity of major releases. This is the time when all the new TV shows come on the air. Consequently it is presumed that this must be a time when the release of major films should be avoided.

On the other hand, at Christmas we are witness to a large number of so-called "blockbusters" fighting each other for public attention, publicity, and attendance at the box office. Notwithstanding the protestations of exhibition, for many years the majority of distributors have continued to "pick and choose" their spots. This may not have affected some smaller situations where summer releases, which could not get bookings earlier, were playing.

In the United States, groups of concerned exhibitors have been striving to interest others to join them in an exhibitor owned and controlled production and distribution set-up, apparently with very little success. The exhibitor has always been a peculiar animal, particularly where money is involved.

The building of new multiple cinemas and the restructuring of existing ones into multiples continues, but building costs being what they are, there is less activity. Admission prices, for the moment, may be assumed to be static, and prudence must temper entrepreneurship.

On the TV scene we have again observed the fact that many shows failed in the early weeks of introduction – by now a familiar pattern. Still looming on the horizon is the potential of Pay TV – maybe.

It has long been apparent that motion pictures do not have a monopoly of any sort on the use of film. Over the years, theatre owners have complained about unfair 16mm competition from schools and churches and this was a continuing matter of hot debate at intra-industry conferences between exhibitor and exhibitor. It must now be clearly apparent to all that this type of competition is only a drop in the bucket compared to what we are getting from TV. The number of feature films which are shown every week is enormous, even in situations where there is only one TV station in operation. Since the spread of cable, many of the cities and towns have access to the viewing of TV from many other stations. To paraphrase the old stage expression, "the play's the thing," our industry must once and for all decide that "the movie's the thing." It is not easy to try to sell for hard cash what someone else is giving away. Therefore, if we want to remain a viable and profitable industry, we must learn to cope with the conditions that prevail.

In this issue there is a comprehensive report on production in Canada. Our one comment is that, unfortunately, not too many, in this past year, were of great value at the box office since most lacked a "handle." Others were not aesthetically great but did have a "handle" and sold tickets. The shortcomings and potential of Canadian feature film production should be a subject for further discussion.

The Canadian Film Awards were an outstanding success this year. The splendid TV Awards Presentation Show, conceived and created by the CTV Network, served to make the public aware from coast to coast, perhaps for the first time, of our feature film industry and its growth potential. Theatre owners and managers (circuits and independents) generously supported the event and helped to spread the word across the country. Our industry has nowhere to go but up. With the impending discontinuance of the tax shelter structure in the United States, there will be a greater than ever demand for films that will sell tickets. Here we have the talent and ability to help fill the vacuum which must be created.

Looking back, it has been both an exciting and eventful year. We look forward to 1977 with great anticipation. In the meantime, we want to take this opportunity to wish our many friends and readers the very best for the New Year.★

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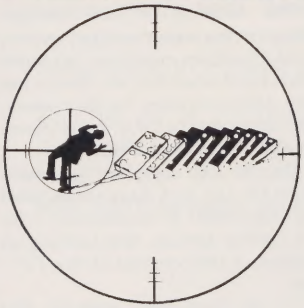
## The Cassandra Crossing

SIR LEW GRADE and CARLO PONTI present for Associated General Films starring SOPHIA LOREN, RICHARD HARRIS, AVA GARDNER, MARTIN SHEEN, O.J. SIMPSON, LEE STRASBERG, INGRID THULIN, and BURT LANCASTER as MACKENZIE in INTERNATIONAL CINE PRODUKTIONS KG'S FILM of CARLO PONTI'S "THE CASSANDRA CROSSING" Screenplay by ROBERT KATZ, GEORGE P. COSMATOS and TOM MANKIEWICZ. Directed by GEORGE P. COSMATOS



## THE DOMINO PRINCIPLE

SIR LEW GRADE presents for Associated General Films in association with MARTIN STARGER starring GENE HACKMAN, CANDICE BERGEN in The STANLEY KRAMER Production of "THE DOMINO PRINCIPLE" starring RICHARD WIDMARK, MICKEY ROONEY, EDWARD ALBERT and ELI WALLACH Produced and Directed by STANLEY KRAMER Executive Producer MARTIN STARGER Screenplay by ADAM KENNEDY based on his novel

## Cross of Iron

SIR LEW GRADE presents for Associated General Films starring JAMES COBURN, MAXIMILIAN SCHELL, JAMES MASON in a SAM PECKINPAH Film "CROSS OF IRON" with SENTA BERGER as GERTRUD Screenplay by JULIUS J. EPSTEIN Executive Producer ARLENE SELLERS Produced by ALEX WINITSKY and WOLF C. HARTWIG Directed by SAM PECKINPAH An EMI FILM DISTRIBUTORS LTD. and RAPID FILM GmbH Co-Production

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MUSIC, LYRICS & SCREENPLAY by: Al Kasha, Joel Hirschhorn
CHOREOGRAPHY by: Onna White

ST. URBAIN'S HORSEMAN
SCREENPLAY by: Mordecai Richler
PRODUCED by: Harold Greenberg
DIRECTED by: Ted Kotcheff

# IN POST PRODUCTION:

THE UNCANNY
DIRECTED by: Denis Héroux
PRODUCED by:
Claude Héroux & René Dupont
EXECUTIVE PRODUCERS:
Harold Greenberg, Robert A.Kantor
Starring: Peter Cushing, Samantha Eggar,
Ray Milland, Susan Pennaligan, Donald Pleasance,
Catherine Begin, Alexandra Stewart, John Vernon
A CLAUDE HEROUX - MILTON SUBOTSKY FILM

ANGELA
DIRECTED by: Boris Sagal
PRODUCED by: Claude Héroux
EXECUTIVE PRODUCER: Zev Braun
Starring: Sophia Loren, John Vernon,
Steve Railsback, John Huston

# EXCITING RELEASES FOR 1977 Include:

THE VOYAGE OF THE DAMNED
PRODUCED by: Robert Fryer
DIRECTED by: Stuart Rosenberg
Starring: Faye Dunaway, Max Von Sydow,
Oskar Werner, Malcolm McDowell,
James Mason, Orson Welles, Ben Gazzara,
Lee Grant, Julie Harris, Janet Suzman

THE CASSANDRA CROSSING
PRODUCED by:
Sir Lew Grade & Carlo Ponti
DIRECTED by: George P. Cosmatos
Starring: Sophia Loren, Burt Lancaster,
Richard Harris, Ava Gardner, O.J.Simpson
Martin Sheen

THE DOMINO PRINCIPAL
A Picture by Stanley Kramer
Starring: Gene Hackman, Candice Bergen,
Eli Wallach, Richard Widmark

CROSS OF IRON
PRODUCED by: Alex Winitsky & Wolf Hartwig
DIRECTED by: Sam Peckinpah
Starring: James Coburn, James Mason,
David Warner, Maximillian Schell

THE LITTLE GIRL WHO LIVES DOWN THE LANE
A Zev Braun Production
DIRECTED by: Nicholas Gessner
EXECUTIVE PRODUCERS:
Harold Greenberg, Alfred Pariser
Starring: Jodie Foster, Martin Sheen,
Alexix Smith, Scott Jacoby,
Mort Shuman

ANGELA
PRODUCED by: Claude Héroux
DIRECTED by: Boris Sagal
EXECUTIVE PRODUCER: Zev Braun
Starring: Sophia Loren, John Vernon,
Steve Railsback, John Huston

RITUALS
Starring: Hal Holbrook, Lawrence Dane
DIRECTED by: Peter Carter
PRODUCED by: Lawrence Dane
EXECUTIVE PRODUCER: Harold Greenberg
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* "Friends and colleagues,
I hope this won't sound too presumptuous, but I would like to accept this award in a spirit of celebration and an atmosphere of hope in the name of all Canadian performers."

STAR PROFILE

by TED GILLING

# Marilyn Lightstone

I've often wondered what Canadian audiences want from the domestic entertainment scene besides a good time. So I asked this year's winner of the Best Actress Etrog at the Canadian Film Awards.

"Stars," said **Marilyn Lightstone.**

Then why have Canadian movies so far resisted the notion?

"Probably because it's easier to import established names than to create our own. That takes a certain amount of energy and input. We have our native talent, but the industry doesn't promote it. Until we start promoting our own stars, we won't have them. It's not that Canadian audiences are reluctant to recognize their own talent; it's just that they aren't used to it.

"I've always wanted to be considered a good actress and a human being — a person rather than a star — but I've come to realize, reluctantly and rather painfully, that unless audiences consider you a star they don't take you seriously. Until that happens, you don't get the kind of parts in which you carry the weight of the film or play."

**Ms. Lightstone's** acceptance speech* at the Canadian Film Awards a few weeks ago was charming in its eloquence and positive in its thrust, but I felt that it left much unsaid. Was I right?

"What I chose not to say was that it was too bad that our sense of celebration didn't carry over into the practical considerations of our business. In other parts of the world when something is acknowledged and accepted publicly, someone generally says, 'Yes, that film worked very well, so let's do another one soon while we still have the momentum and the drive from the success of this one lingering in our minds.' But I know this is not the case in Canada. It had not been the case with *Lies My Father Told Me* during its filming, since its release, or before that particular award."

But she did talk about 'hope' that night didn't she?

"Yes, I did. But in the sense that we have no alternative but to hope as long as we choose to stay in Canada and continue to work in this business. Unless the system changes, we must profess hope with the built-in expectation of disappointment because things are not going to happen as positively and quickly as we want them to. I felt myself typical of so many Canadian performers who are forced to face the fact that the opportunity to grow in one's craft is just not there. If I'm recognized in the street, it's usually because someone has seen me in a television commercial. It's delightful, but it's very ironic."

Of course, I agree with her, just as I agree with other Canadian actors who say that they haven't the time to sit around debating about Canadian content in our industry or what the prognosis for long-term change may be. While fund-raising or fund-granting bodies debate whether a given project is truly indigenous or not, our native talent eyes greener fields.

"In the simplest possible terms, one doesn't think, as a woman or a man, what it is like to be either a woman or a man. The doubts, the considerations come up when you doubt your sexuality, when you have problems relating to men and women because you're not sure of what you are. It's the same thing with a nationality. If you instinctively know it, you don't have to dwell on it. I don't have to think about whether or not Canada is my home. I've been born, raised, educated and trained here, so I don't have to dwell on my own 'Canadian content.'

"The question of whether or not I'm going to have to leave or whether I can leave is something else again. I've worked in the United States several times, and I've always known by the reaction — a kind ▷

I've never had in this country – that if I chose to stay there, I could probably do very well."

I wonder though, if the talent drain to the U.S. isn't ebbing somewhat. Isn't Canadian production, however embryonic it may be, increasingly offering at least a degree of encouragement to actors, writers and directors to stay on and to grow with the industry?

"Only time will really tell whether that will enable us to stay on and to grow as much as we need to. Certainly we don't lose people completely the way we used to with performers like Norma Shearer or Walter Pidgeon. I think that now, those who go to work in the States may either return or work half-and-half. But that's a long-term consideration. And if I believe, as a performer, that my working life here is going to be shorter, and more narrow in the kind of roles I'm going to be offered, I certainly can't afford to take that long-range viewpoint. I have to take what's happening this year and next year. I can't really think much farther than that. I've tried to be philosophical in a way and say, 'Well, I think I've done some good work.' It's certainly been widely seen. But they don't come running to you in Canada, so I have to look for my own projects and that's what I'm doing now. In some cases I may be too late because somebody else owns the rights to something that I know is right for me, but at least I'll become more knowledgeable in that area.

"I think the coming year for me is going to involve a considerable change in my own image of myself as a creative person, both in what I'm going to do and in what I'm going to be. I feel much at a kind of crossroads. I was trained to think of myself as a stage actress primarily, but not exclusively. That is no longer true. I thought of myself as a character person working in a company for many years. That is no longer true, though I would still like to work with a good company. But the time has come when I really need tremendous scope."

I wonder out loud how much the age factor has to do with the **Lightstone** renaissance. She's now in her mid-thirties. She laughs and dismisses it lightly.

"Age is irrelevant for me. To begin with I started late professionally because I didn't go to the National Theatre School until after university. But I was never the sweet young thing who would mature into the leading lady type and move later into older character roles. I started with character ingenues, as they were called, which carry a different set of priorities. You know the sweet young things can't go from playing Gidget to playing Medea... I feel now a whole wealth of possibilities in terms of casting where I can relate to strong material with considerable range."

One doesn't immediately think of television matching criteria like that, so I'm intrigued when she talks about a possible television series.

"Oh yes, I want to do a TV series very much, first of all because I think that in terms of establishing credibility, it has a chance to do what no other medium has. To develop a long-running character who goes into people's homes every week is a kind of challenge I haven't yet had the chance to encounter in acting. The ideal series for me would encompass everything – one week humorous, the next dramatic – whatever."

Those who have seen a **Lightstone** performance know that the range is there. It was tested this past year on stage in her extraordinary one-woman performance in *Miss Margarida,* the controversial play about a school teacher who turns her


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classroom into a totalitarian regime and her pupils — the shocked audience—into puppets to be manipulated as long as they let her hold power. **Lightstone** regards it as her most challenging part to date.

"It was like being a tightrope walker or a stand-up comic. That was one of the reasons why I did it. To me the most important thing in a rehearsal situation is discovering, I don't like to come in with the lines all learned by rote, I like to find my relationship with the other actors and their ideas, and to develop the character in that context during rehearsal. But here, obviously I couldn't do that. So for two or three weeks before we went into rehearsal, I glued myself to an hour and forty minutes of text and tried to absorb it as much as possible, just letting it sink in. I had to decide what I was going to do, then do it because there's no great variety permitted in the text. The final performance of *Miss Margarida* depends on the lines themselves and you don't have too much room to say 'Perhaps I could try it this way here and be soft or perhaps there I can whisper.' The material worked very much on its own terms, with its own rhythm and structure.

"On the other hand some roles require considerable research. It's almost academic. For example if you're playing in *The Trojan Women,* you know you're dealing with a long and complicated saga — who did what to whom and when and how; what the rituals were like — all that sort of thing. But when it comes to someone like Annie Herman in *Lies My Father Told Me,* you're into instinct and what I call race memory. Even though I was born into that culture twenty or thirty years after the time of that story, and even though I or my mother or my aunt weren't Annie, there were still elements that I could relate to instantly. And they all appeared because they had all been stored up there, just waiting to come out."

**Marilyn Lightstone's** special combination of intelligence and instinct is projected from stage, screen and television with an extraordinary energy disciplined by concentration. It's this remarkable blend which, for me, qualifies her for certain stardom in the future, whether in Canada or elsewhere. I asked her about this special quality.

"I was greatly influenced by **Eleanor Stuart** at the National Theatre School. In terms of working with text, she taught me concentration — on characterization, on presence, on involvement — the whole package supported by whatever energy is demanded of you. Without the concentration, everything else just goes out the window."

Another vital element in the process is **Lightstone's** relationship with her director, whatever the medium may be.

"I've always found that I fully trust a director who fully trusts me. And it has to be two ways. There must be a mutual understanding for it to work. In the beginning I used to think, 'Well he's the director; he should know what he's doing, so I'll do what he tells me even if every instinct is saying no, this is not right, this is not right. 'Now, I follow my instincts, even at the risk of sounding arrogant sometimes, because they're usually right."

One wonders, at this point in time, what instincts Canadian film producers have about performers of the calibre of **Marilyn Lightstone.** Will the next few years see this kind of talent constantly at work in Canadian films or constantly appearing in movies imported by American-based distributors?

The answer is up to us. ★


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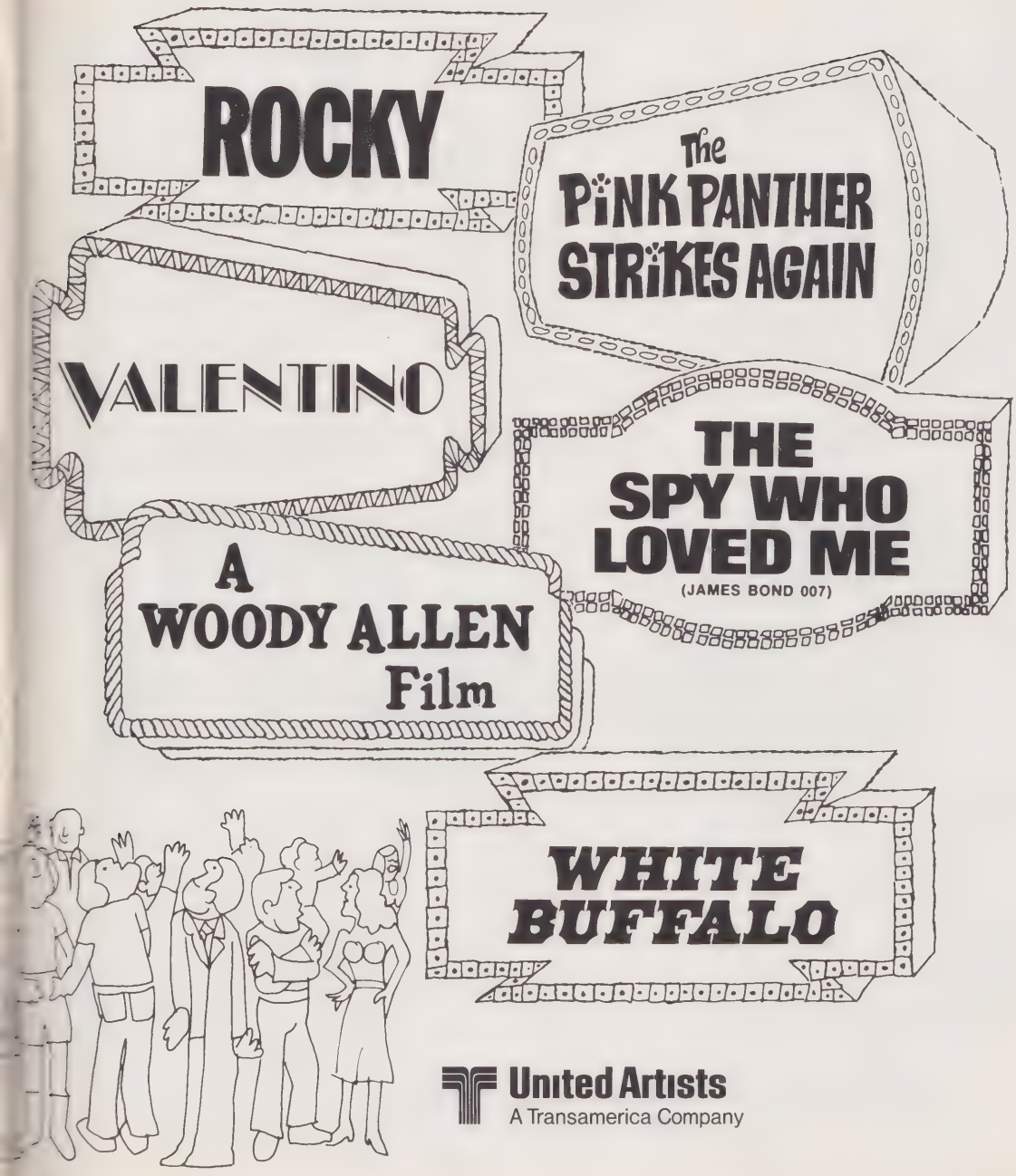
# ARTISTS


ROCKY
The PINK PANTHER STRIKES AGAIN
VALENTINO
THE SPY WHO LOVED ME
(JAMES BOND 007)
A WOODY ALLEN Film
WHITE BUFFALO
United Artists
A Transamerica Company

# METRO-GOLDWYN-MAYER

# CANADIAN MOTION PICTURE DISTRIBUTORS ASSOCIATION

*The Canadian Motion Picture Distributors Association* (CMPDA) hosted the annual luncheon for the *Motion Picture Theatres Association of Canada* (MPTAC) on November 2 at the Hotel Toronto, Toronto. This convivial function was well-attended and greatly enjoyed.

On the same day, the CMPDA presented an Activity Report for the period December 1975 to November 1976 at a joint meeting with the MPTAC.

The Report covers the CMPDA's more active role under a variety of headings — Intra-Industry Relations; Industry Public Relations; Federal Government Liaison; Provincial Government Liaison; Quebec Government Relations; Statistics Canada; Industry Statistics; The Tompkins Study; Film Archives/Institute of Cinematographic Art; Pay TV; plus an Appendix on Film Classification. A couple of eye-catching items are a Script Development Program, in co-operation with the Canadian Film Development Corporation, providing assessment facilities to screenwriters, directors and producers wishing to make use of expertise available from member companies' studios, and a directory co-ordinating the film facilities and capabilities of individual provinces. Aimed at worldwide circulation, the publication is designed to attract "potential partners with financial resources, proven film making capability and international strength for Canadian film makers."

THE CMPDA's recently prepared "Position Paper concerning the Motion Picture Distribution Industry in Canada" has been circulated to the media and government as a guide to the industry and its problems.

Under the section "The Economic Importance of the Industry", total industry figures for 1974 (the last year for which published data is available) show there were 1116 theatres with 1231 screens, 307 drive-ins, and 82 distribution companies with 142 exchange offices, employing 13,942 persons. Total revenue was $214,490,000 made up of total box office revenue (excluding taxes) of $172,683,000 other revenue (candy bar & misc.) $29,023,000 and amusement tax generated $12,784,000. Salaries and approximate advertising expenditures were $47,088,000 and $8,634,000 respectively. (These figures are expected to be somewhat higher in 1976.)

In 1974 the 82 distribution companies received $59,860,000 gross film rental, representing 34.7 per cent of the total box office revenue of $172,683,000. This percentage breaks down to: salaries, advertising, prints, etc. $29,060,000, withholding tax $2,800,000, remitted abroad $28,000,000.

Other sections of the Position Paper deal with distribution, problems and concerns of quality, marketing, public demand and appeal, together with charts and statistics.

And finally, under "Conclusions": "The information in this document has been presented in an attempt to provide a factual and an unemotional overview of the motion picture industry in Canada. . ." ★

Left to right: **Herb Mathers,** *Bellevue Film Distributors;* **M.M. Stevenson,** *Astral Films;* **Harry Gulkin,** *Producer;* **Harry Blumsom,** *Odeon Theatres;* **Millard Roth,** *CMPDA.*

Left to right: **Barry Myers,** *Prairie Allied Booking Assn.;* **Martin Bockner,** *Saguenay Films;* **Robert Lightstone,** (rear) *Paramount Pictures;* **Robert Myers,** *Odeon Theatres;* **Curly Posen,** *Associated Booking Service.*

Photographs by Len Bishop.

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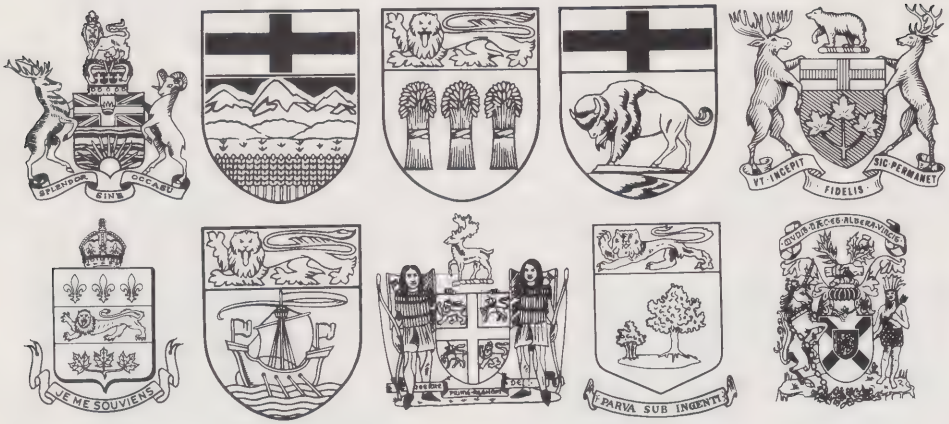
## THEATRES FROM COAST TO COAST

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1976
FILM
AWARDS

# CANADIAN FILM AWARDS

Thousands of people who had never heard of Canadian films or the Canadian Film Awards were made aware of the industry this year with the national telecast of the Award Presentations on October 24. The CTV Network carried the show which was produced and written by **Bill Davidson.** Director was **Michael Steele,** with set designer **Chris Adeney,** music director **Russ Little,** and executive producer, CTV vice-president **Arthur Weinthal.** Host and Master of Ceremonies was **Lorne Greene.**

About 450 industry people attended the gala affair, filling the adjacent studio where a buffet-reception followed the TV taping. After dinner, the guests sat back and watched on monitors as the re-broadcast was beamed out over 18 stations across the country.

The evening brought to a satisfying climax months of work by the Film Awards Committee, particularly its Chairman **N.A. (Nat) Taylor** and Executive Director **Patricia Thompson.** The Awards ran very smoothly this year and although there were a couple of rough edges, the event was better organized than ever before.

To promote his policy of spreading the good word about Canadian pictures to the general moviegoing public, **Nat Taylor** arranged to have 250,000 copies of a low-cost edition of the program booklet printed and distributed to theatres across the country. The promotion was backed up by the production and distribution of a 60-second trailer publicizing Canadian movies and the television show.

At the same time a harried Pre-Selection Committee was sifting through all the entries — a total of 171 this year. Some 78 documentaries were entered and there was a substantial showing in the feature category as well with 17 entries. After many hours of viewing the Pre-Selection Committee, composed of representatives of craft unions, guilds, distributors' and exhibitors' associations, pared down the competition to 41 nominees. These were viewed by the Jury during a week of public screenings at the Toronto Dominion Centre.

The Jury was chaired again this year by **Gerald Pratley.** Members included filmmaker **Christopher Chapman,** producer **Budge Crawley,** actress **Luce Guilbeault** and film critics **Martin Malina** of the Montreal Star and **Les Wedman** of the Vancouver Sun. **Joseph Losey** was expected to attend, but had to cancel at the last minute for personal reasons.

The 1976 Etrog for Film of the Year went to *Lies My Father Told Me*

**Marilyn Lightstone** earned the Best Actress award for her leading role in *Lies.* And the film also took the controversial Golden Reel Award (intended to recognize box office popularity, but attacked by some as a "crass commercial sop" to the distributors who sponsored it). **Andre Melancon** won the Best Actor award for his lead in the National Film Board feature *Partis Pour La Gloire.* Best Director went to *Harvey Hart* for **Goldenrod.**

In the Special Awards area, **Tom Daly** was chosen as this year's Grierson Award winner for his outstanding contribution to cinema in Canada. The Award, first given in 1972, is presented to an individual who continues to work in the same spirit and tradition of John Grierson. Daly's acceptance speech provided one of the most moving moments of the evening.

**Caroline Leaf,** whose film *The Street* won the Best Animated Film award, was chosen as winner of the Wendy Michener Award for her contribution to the art of animation. A Special Jury award went to **Dennis Zahoruk** for his first feature *Brethren,* and another Jury award recognized *The Last Cause* for its monumental complication of historical footage.

# THE WINNERS!

# 1976 CANADIAN FILM AWARDS

## BEST FILMS – ALL CATEGORIES

BEST FEATURE FILM – FICTION
**LIES MY FATHER TOLD ME**
Director: JAN KADAR

BEST FEATURE FILM – NON-FICTION
**AHO – THE FOREST PEOPLE**
Directors: FRANCOIS FLOQUET / DANIEL BERTOLINO

BEST DOCUMENTARY FILM
**VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY**
Directors: DONALD BRITTAIN / JOHN KRAMER

BEST ANIMATED FILM
**THE STREET**
Director: CAROLINE LEAF

BEST THEATRICAL SHORT FILM
**COOPERAGE**
Director: PHILLIP BORSOS

BEST TELEVISION DRAMA FILM
**FOR GENTLEMEN ONLY**
Director: MICHAEL SCOTT

BEST EXPERIMENTAL FILM
**BARBARA IS A VISION OF LOVELINESS**
Director: R. BRUCE ELDER

## FEATURE FILMS – CRAFT AWARDS

BEST DIRECTOR
**HARVEY HART**
GOLDENROD

BEST FILM EDITING
**DONALD SHEBIB**
SECOND WIND

BEST CINEMATOGRAPHY
**RICHARD LEITERMAN**
THE FAR SHORE

BEST SCREENPLAY – ORIGINAL
**NO AWARD**

BEST SCREENPLAY – ADAPTATION
**TED ALLAN**
LIES MY FATHER TOLD ME

BEST SOUND RECORDING
**HENRI BLONDEAU**
LIES MY FATHER TOLD ME and LA TETE DE NORMANDE ST.ONGE

BEST SOUND EDITING
**MAURICE SCHELL**
LIES MY FATHER TOLD ME

BEST SOUND RE-RECORDING
**RICHARD VORISER and STEPHEN DALBY**
LIES MY FATHER TOLD ME

BEST ORIGINAL MUSIC SCORE
**LEWIS FUREY**
LA TETE DE NORMANDE ST.ONGE

BEST ART DIRECTION
**ANNE PRITCHARD**
THE FAR SHORE

BEST PERFORMANCE – ACTOR
**ANDRE MELANCON**
PARTIS POUR LA GLOIRE

BEST PERFORMANCE – ACTRESS
**MARILYN LIGHTSTONE**
LIES MY FATHER TOLD ME

BEST SUPPORTING ACTOR
**FRANK MOORE**
THE FAR SHORE

BEST SUPPORTING ACTRESS
**TEDDE MOORE**
SECOND WIND

## SPECIAL AWARDS

THE GRIERSON AWARD
**TOM DALY**
For outstanding contribution to cinema in Canada.

THE WENDY MICHENER AWARD
**CAROLINE LEAF**
For contribution to the art of animation – The Street.

SPECIAL JURY AWARD
**DENNIS ZAHORUK**
For his first feature film – Brethren.

SPECIAL JURY AWARD
**THE LAST CAUSE**
For the monumental compilation of historical footage.

THE GOLDEN REEL AWARD
**LIES MY FATHER TOLD ME**
For the greatest commercial success.

## OTHER FILMS – CRAFT AWARDS

BEST DIRECTION
**DONALD BRITTAIN and JOHN KRAMER**
VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY

BEST FILM EDITING
**JOHN KRAMER**
VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY

BEST CINEMATOGRAPHY
**ROBERT RYAN**
KILLERS OF THE WILD

BEST SCREENPLAY – ORIGINAL
**DAVID KING**
FOR GENTLEMEN ONLY

BEST NON-DRAMATIC SCRIPT
**DONALD BRITTAIN and JOHN KRAMER**
VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY

BEST SOUND RECORDING
**ROLAND MARTEL and CARLE DELAROCHE-VERNET**
AHO – THE FOREST PEOPLE

BEST SOUND EDITING
**LES HALMAN**
VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY

BEST SOUND RE-RECORDING
**JOE and AUSTIN GRIMALDI**
THE LAST CAUSE

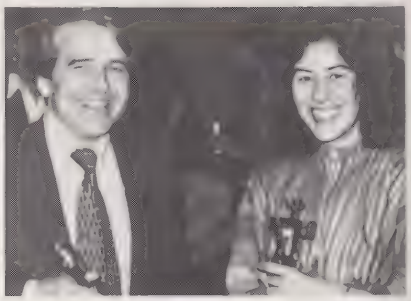
BEST ORIGINAL MUSIC SCORE
**ALAIN CLAVIER**
VOLCANO: AN INQUIRY INTO THE LIFE AND DEATH OF MALCOLM LOWRY

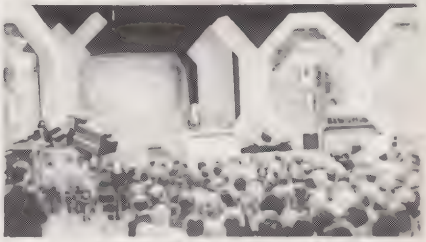
BEST ART DIRECTION
**NO AWARD**

BEST PERFORMANCE – ACTOR/S
**ED McNAMARA and HUGH WEBSTER**
FOR GENTLEMEN ONLY

BEST PERFORMANCE – ACTRESS
**LUCE GUILBEAULT**
BARGAIN BASEMENT

BEST SUPPORTING ACTOR OR ACTRESS
**DAVID GARDNER**
THE INSURANCE MAN FROM INGERSOLL





Photographs by Len Bishop and Philip Hydn.

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# CANADIAN FILM EDITORS GUILD AWARDS
# CANADIAN SOCIETY OF CINEMATOGRAPHERS AWARDS

This was the third year the *Canadian Film Editors Guild* and the *Canadian Society of Cinematographers* held a collaborative Awards Dinner and Dance. The association seems to work well. Each year the event shows more self-confidence and polish without losing any of its friendly, unpretentious atmosphere. The 1976 edition was staged in the spectacular surroundings of Ontario Place on November 13. Over 500 people attended.

Organizing chairmen for the CFE and CSC respectively were **John Gaisford** and **Bob Brooks.** Their jobs began as far back as last April when the Science Centre, last year's site, said it couldn't guarantee space until close to the appointed time. Searching out an alternative they came up with Cinesphere and Pod One at Ontario Place. The unusual physical layout of the place and its suspended position over the black waters of Lake Ontario added an extra dimension of excitement to the evening.

Several weeks of competition led up to the night itself. There wasn't a flood of entries, but the number — 61 — was respectable.

Both the CFE and CSC cut down the number of categories this year. CFE offered six: Theatrical feature, television drama, documentary, television commercial, short subject and sound editing — plus a newly instigated student award category. The student award, introduced both as a PR move to promote interest in the guild, and as an incentive to encourage high standards in student work, carries a prize of $150 worth of film stock from the sponsor, *Kodak.* All other categories are honoured with the Effigy Award which was designed by **Maryon Kantaroff** in 1974. The statuette is solid bronze with a hollow bronze base sitting on a piece of Italian marble. Each one is hand cast and hand polished at a cost of $250.

The cinematographers simplified their awards down to four categories: Theatrical feature, documentary, commercial and news. An additional award, the **Bill Hilson** Trophy, went to **Bob Brooks.** It's a special award given for outstanding service contributing to the development of the motion picture industry.

Pre-selection was supervised by **David Nicholson,** chairman of the Awards Judging Committee for the CFE. Subcommittees were formed to view each category. After all the films were screened, the decisions were put to a vote by secret ballot. The top three films in each category were automatic finalists. These were notified in advance. The winning film was kept secret until the actual presentations.

Total budget for the affair was $10,000. Proportioned according to membership, the final profit or loss is carried one-third by the CSC and two-thirds by the CFE. **Gaisford** estimated that this year's finances would come within $100 of break even, on the plus side of the balance sheet.

After dinner in the Pod, the scene shifted to Cinesphere where generous film clips of the finalists were shown and the winners announced.

"Because of the enormous magnification the quality of the 16mm image may not have been perfect," said **Gaisford,** "but that had nothing to do with the projection staff. I can't say enough about how pleased I was working with them. I would recommend the Cinesphere film facilities to anyone."

When the presentations were over, the audience moved back to the Pod to wind up the affair dancing to the Elastic Band. Some comments overheard during the evening. . .

"This is the most enjoyable film 'do' of the year, because it's given for and attended by the people in the business. It's a real trade evening."

"This is my kind of party, when all the peasants get together. These are the workers in the industry. No glitter bugs here."

"The food was terrible!"

Oh well. Two out of three ain't bad.

## 1976 'EFFIGY' AWARDS FOR FILM EDITING

Theatrical Features
**ALAN COLLINS**
*Love At First Sight*

Television Dramas
**JOHN WATSON**
*If Wishes Were Horses*

Documentaries
**RAY HALL**
*Bachman-Turner Overdrive*

Television Commercials
**JAMES TUSTIAN**
*Travel Alberta*

Special Subjects
**JOHN WATSON**
*Toller*

Sound Editing
**JOHN KELLY**
*Shoot*

Student Award
**JAMES ORR**
*Chrysalis*

## 1976 AWARDS FOR CINEMATOGRAPHY

Theatrical Features/Television Dramas
**REGINALD MORRIS**
*Second Wind*

Documentaries/ Educational/Sponsored/ Public Affairs/Industrial
**RON STANNETT**
*Creative Spirit*

Commercials
**HARRY MAKIN**
*Xerox*

News — Roy Tash Award
**DAN LAFFEY**
*Dryden Fire*

Bill Hilson Trophy
**ROBERT BROOKS**

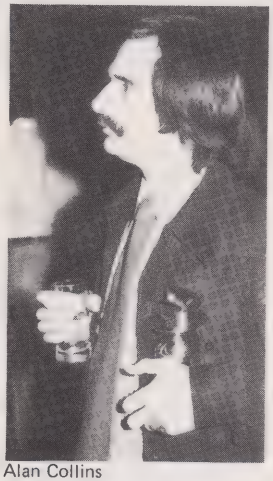
Photographs by Philip Hydn.

Reginald Morris — Robert Rouveroy

James Orr

Dan Laffey

John Watson



Alan Collins

Harry Makin — Robert Brooks

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# INTERNATIONAL ANIMATED FILM FESTIVAL

The *Canadian Film Institute* achieved the biggest coup of its 42-year history this summer when it hosted the *International Animated Film Festival* August 10 to 15 in Ottawa. The event established Canada as one of the top three animation centres in the world, sharing the distinction with Zagreb, Yugoslavia and Annecy, France. The *International Animated Film Association* (ASIFA) was sufficiently impressed with the CFI's handling of the Festival to award it the franchise for 1979.

The event came to Canada through a propitious combination of circumstance and opportunism. The circumstance was Romania's default as original host for this year's Festival. Unlike the live action film industry, animation has only one international competitive festival a year and there may well have been none this year. The CFI, under executive director **Frederik Manter,** decided to make a last-minute bid for the homeless Festival. ASIFA president **John Halas** was invited to view the facilities and hear the CFI's case. Working in our favour was Canada's strong reputation in the field of animation. Then there were the excellent facilities at the *National Arts Centre;* the promised co-operation of Ottawa University in setting up and running various workshops; and ASIFA's own realization that it was time the Festival came to North America.

Copenhagen and San Francisco were among the other centres bidding, but after the ASIFA board of directors met in Rome last February 24, the CFI received a telegram that its application had been successful.

"It usually takes two years to organize a festival of this size," said Manter, "but we had less than six months."

Under the title *Ottawa 76,* the Festival accommodated about 900 guests and it was standing room only for the public screenings. There were over 100 films in competition. Some 465 had been entered including 130 from Canada (the leading entrant) and 112 from the United States. CFI's director of exhibitions **Wayne Clarkson** was director of the Festival. **Norman McLaren** was honorary

chairman and the international jury consisted of critic, writer and filmmaker **Andre Martin,** who was one of the founders of ASIFA; **Peter Brouwer,** Dutch animation producer; **Borivoj Dovnikovic,** award-winning animator with Zagreb-Film; **Grant Munro,** one of the founding members of the National Film Board's animation department; and **Lillian Schwartz,** computer animation filmmaker.

A well-received innovation at the Ottawa Festival was the Animation Workshop. It was directed by **Co Hoedeman** of the NFB and offered personal contact with internationally known animators as well as access to a great deal of equipment: Super 8 cameras, an instant-playback video set-up, light boxes, a miniature **Alexeieff-Parker** pinscreen, a **Reiniger** silhouette stand, and a variety of materials — paper, cels, magazines, paints, sand and clay.

Unusual for the host country, Canada walked away with most of the awards including the Grand Prize to **Caroline Leaf** for her ten-minute film *The Street.* **Leaf** also won first prize in the films for children category with *Le Mariage du Hibou (The Owl That Married The Goose),* a sand animation of the **Eskimo** legend. First prize in the instructional films category went to *Teacher, Lester Bit Me* by **Lynn Smith** of the NFB. In the first-films category **Paul Demeyer** of the U.S. won with *The Muse.* An independent Canadian filmmaker **David Cox** won first prize for a film shorter than three minutes with *Simbiosis.* In the over-three-minute category Italian filmmaker **Manfredo Manfredi** took first prize for *Dedalo (Labyrinth).* **Bob Kurtz's** U.S. ad *Dinosaur* took top honours in the commercial category. Special jury prizes went to the NFB's *Le Paysagiste (Mindscape)* and **Lotte Reiniger's** *Aucassin And Nicolette.*

Lotte Reiniger

Such a festival is an expensive undertaking. The budget ran close to $220,000 and covered the costs of bringing in international animators and special guests as well as 21 foreign film journalists. The bilingual information packages alone cost $15,000. Part of the budget came from the CFI's annual allotment for a film festival. But that amount (last year's Film Expo '75 cost $75,000) was a long way from the total needed for a festival of this magnitude. Most of the balance came through grants for specific items from a number of government and private organizations. Among them: The *Festivals Bureau* of the *Secretary of State,* the *Department of External Affairs, Wintario,* the *Canadian Film Development Corporation, Kodak Canada, Olivetti Canada* and the *Royal Bank.* Other sources of revenue were private donations, ticket sales and volunteered services.

The CFI faces a hefty deficit of $75,000 and is working busily to pay that off now. But with the experience of this year under its belt and more lead time for the next event, the CFI should have little trouble maintaining the high standards which *Ottawa 76* established. ★

Scenes from *The Street:*

*The Trophy,* designed and cast by Montreal sculptor **Jean Letarte.** Eight trophies, each slightly different and with varying pairs of hand-made eyes, were moulded in solid silver reclaimed from motion picture film.

# CANADIAN FILM & TELEVISION ASSOCIATION AWARDS

Over 200 people assembled for the presentation lunch of the 1976 Canadian Film and Television Awards in the Regency Ballroom of the Hyatt Regency Hotel, Toronto, on November 5.

Opening introductions were made by **Dick Smith** of *Kodak Canada Ltd.,* this year's Awards chairman. CFTA president **Gunther Henning,** welcomed everyone and presented the M.C. **Gordie Tapp.**

No ethnic group or dialect was safe from the sharp eye and ear of this well-known entertainer! Plagued by intermittent but extremely loud fire bells, **Gordie Tapp** sailed through jokes and announcements of winners with complete aplomb.

Three films won multiple Awards this year. *Bachman Turner Overdrive,* Best Sales Promotion category and three craft awards for *Alfrick Film Productions Ltd; If Wishes Were Horses,* Special Jury Award in the Educational & Instructional category, plus two craft awards for *Insight Productions'* co-production with *CBC;* and *Westminster Films Ltd.,* with *To The Top,* took prizes in the Public Relations and Best Overall Film categories and a craft award. *Westminster* also scored with the best Educational & Instructional film — *Lead in Motion.*

A lavish montage of photographs of the winners is not possible. After the luncheon, the camera and film was stolen from a locked car! Anyway, here's a full list of awards.

★

## CFTA AWARD WINNERS

| CATEGORY | TITLE | PRODUCED BY |
|---|---|---|
| PUBLIC RELATIONS | **TO THE TOP** | *WESTMINSTER FILMS* |
| SALES PROMOTION | **BACHMAN-TURNER OVERDRIVE** | *ALFRICK FILM PRODUCTIONS* |
| TRAVEL & RECREATION | **COME IN FROM AWAY** | *M P I PRODUCTIONS* |
| NATURE & WILDLIFE | **THE STATIONARY ARK – GORILLAS** | *PAT FERNS* |
| SPORTS | **THE SUMMER BEFORE** | *CRAWLEY FILMS* |
| EDUCATIONAL & INSTRUCTIONAL | **LEAD IN MOTION** | *WESTMINSTER FILMS* |
| TV INFORMATION / PUBLIC AFFAIRS | **THE HUMAN COLLISION** | *CRAWLEY FILMS* |
| SPECIAL JURY AWARDS | **IN WHICH WE DWELL** *(SALES PROMOTION)* | *CANAWEST FILM PRODUCTIONS* |
| | **AHO – THE FOREST PEOPLE** *(TRAVEL & RECREATION)* | *FRANCOIS FLOQUET / DANIEL BERTOLINO* |
| | **IF WISHES WERE HORSES** *(EDUCATIONAL & INSTRUCTIONAL)* | *INSIGHT PRODUCTIONS / CBC co-production* |

| CRAFT CATEGORIES | TITLE | NAME |
|---|---|---|
| DIRECTION | *IF WISHES WERE HORSES* | **PEN DENSHAM** |
| CINEMATOGRAPHY | *BACHMAN-TURNER OVERDRIVE* | **PETER ALLIES** |
| SCRIPT | *IF WISHES WERE HORSES* | **PEN DENSHAM** |
| FILM EDITING | *TO THE TOP* | **DONALD GINSBERG** |
| SOUND RECORDING | *BACHMAN-TURNER OVERDRIVE* | **RALPH PARKER** |
| MUSIC SCORE | *BACHMAN-TURNER OVERDRIVE* | **BACHMAN-TURNER OVERDRIVE** |

| BEST OVERALL FILM | TO THE TOP | WESTMINSTER FILMS |
|---|---|---|

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# PIONEER OF THE YEAR

**Lionel Lester** with his wife **Pearl.**

It was an evening full of warmth and emotion when **Lionel Lester** was named Pioneer of the Year at the Annual Award Dinner and Industry Ball on November 1.

More than 400 members of the industry gathered in the Ballroom of the Hotel Toronto and were welcomed by President **Don Watts** with many quips and jests! Head table guests were introduced by **Charles Chaplin** (Vice-President, *International Film Distributors),* and included special guest, **Marilyn Lightstone.** He spoke of her varied career, and displayed the Etrog she won in this year's Canadian Film Awards as Best Actress in *Lies My Father Told Me.*

**Marilyn Lightstone** made a short and charming speech, expressing the hope that she will be able to continue to share in our profitable and creative film history to come.

The focal point of the evening came when **Myer Axler** (Vice-President, Theatre Operations, *Twinex Century Theatres Corporation Limited,* and a past President of the Canadian Picture Pioneers) presented the Pioneer of the Year Award to **Lionel Lester.** He spoke of Lionel as a gentle man, a kind and generous man, considerate of others, hard-working, and modest to a fault. He was proud to honour him and to welcome him to a distinguished and honourable fraternity, wishing him good health and continued success.

Amid loud applause and a standing ovation, **Lionel Lester** accepted the Pioneer of the Year Award. He recalled the fantastic past of the industry, and the theatres operated by the Lesters and the Alexanders in Toronto since the early 1900's. He looked back on humourous moments and personal memories of his early entry into the industry — accompanying the silent film *Humoresque* with his somewhat inexperienced violin playing. "Monday I played. The word spread, and Tuesday night was a disaster!" And his troubles with sound on discs for early talkies, and his difficulties with the rooster who introduced the Pathe Newsreel — he always managed to have the crowing sound after the rooster picture . . . . . **Lionel Lester** ended with a graceful and heart-warming tribute to his wife, Pearl, and introduced his children and their families to those assembled.

Ancillary Awards were presented earlier in the evening by **Maurice Phaneuf** *(United Theatres Ltd.,* Montreal) to **Romeo Goudreau,** a Vice-President of *Paramount Pictures Corp.* (Canada); by **David Rothstein** (President, *Rothstein Theatre Circuit,* Winnipeg) to **Barry Myers,** who runs *Prairie Allied Booking Association;* by **Harry Blumsom** (President, *Odeon Theatres (Canada) Ltd.)* to **William H. Devitt,** Director of Engineering for *Odeon Theatres;* and by **Andrew Rouse** (Manager, Office Services, *V S Services)* to **Dawson Exley,** Branch Manager, *Bellevue Film Distributors,* Vancouver.

**Dawson Exley** provided the happy surprise of the evening when, on behalf of the Vancouver Branch, he presented President **Don Watts** with a cheque for $3,000 for the Trust Fund.

Door prizes, generously donated by the Hotel Toronto, were a dinner for two at Traders Vic's won by **Fred Stinson** *(Adfilms Limited),* and a week-end suite for two won by **Barry Carnon** *(Universal Pictures).*

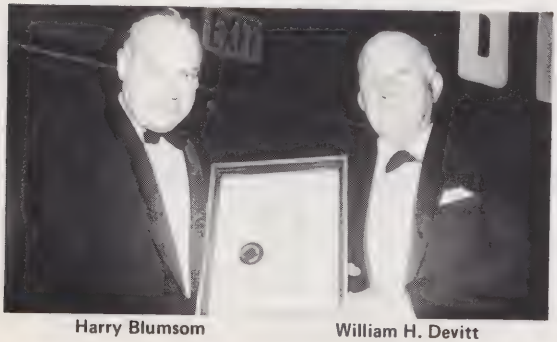
An evening full of highlights, reminiscences, and good fellowship ended with dancing and merry-making. ★

Myer Axler

Lionel Lester

Left to right: **Don Watts, Romeo Goudreau, Maurice Phaneuf**

Left to right: **Don Watts, Barry Myers, David Rothstein**




Harry Blumsom

William H. Devitt

Dawson Exley

Andrew Rouse

Photographs by Bob Cunningham.

# PARTICIPATION

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**SUMMER 1977**

# ODEON THEATRES

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## FEATURE FILMS SHOT IN CANADA SINCE JANUARY 1, 1976

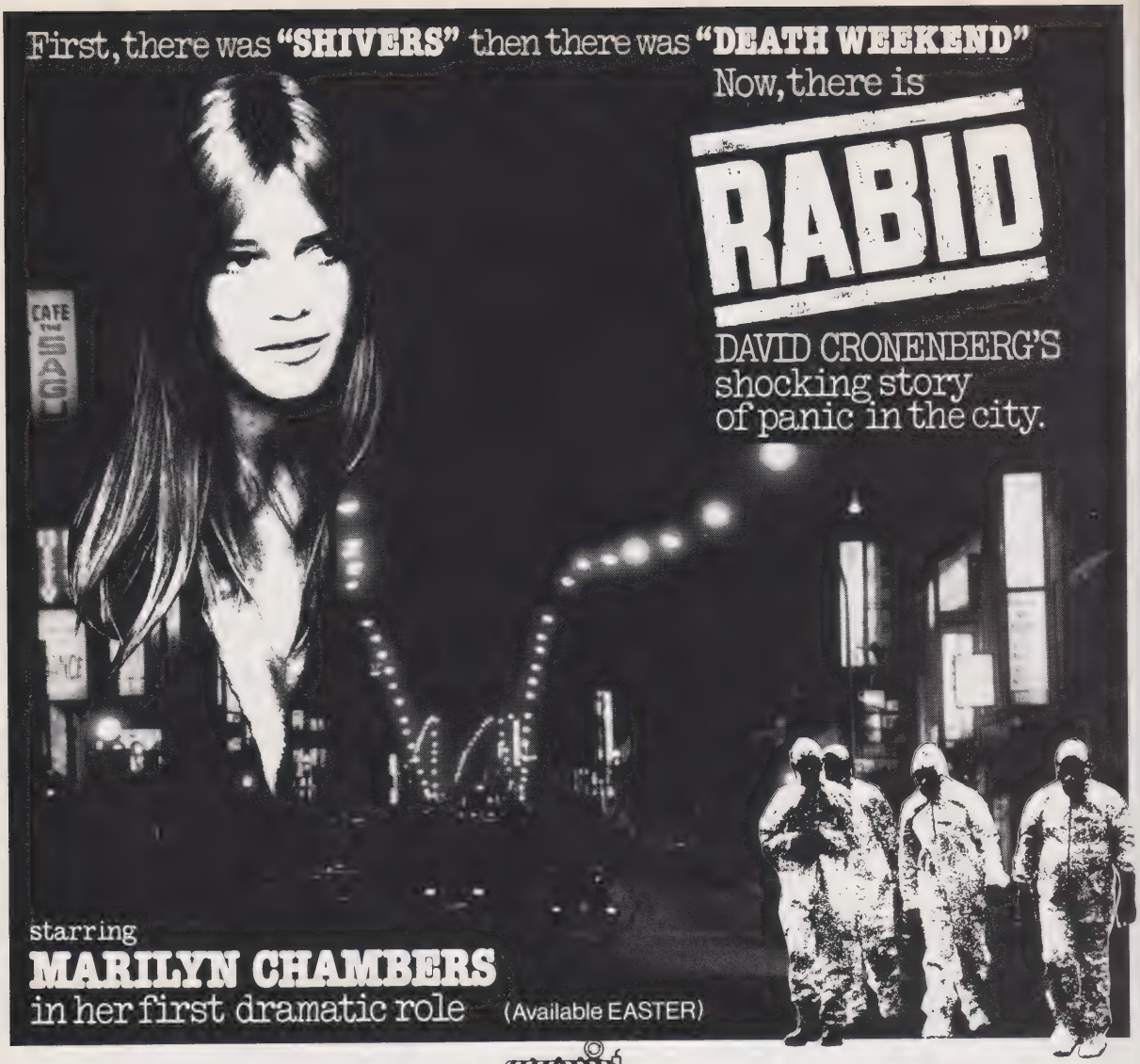
This listing of features does not attempt to be comprehensive, but is intended as a guide to production in Canada this year. The general focus is on indigenous production, including co-productions with France, Italy and England. A film such as *Equus* has been included if all or most of the shooting has been done in Canada with a substantially Canadian crew.

For future issues, we invite information from producers who have shot prior to 1976, films which are as yet incomplete or awaiting release.

| FILM TITLE | PRODUCTION COMPANY | DISTRIBUTION | EXECUTIVE PRODUCER** PRODUCER* |
|---|---|---|---|
| PARLEZ-NOUS D'AMOUR | Les Productions Mutuels | La Corporation des Films Mutuels Ltée | Pierre David** Robert Menard* |
| NIGHT OF THE HIGH TIDE | Canafox (Montréal) Compagnia Cinematografica Champion (Rome) Italian International Film (Rome) | Prospec (Canada only) | Carlo Ponti** Marie-José Raymond* |
| LA SCIENCE PRODIGIEUSES DES PHARAONS | Explo Mundo | Explo Mundo | Francois Prevost** Pierre Valcour* |
| WHY SHOOT THE TEACHER | W.S.T.T.Productions Ltd. | Ambassador | Fil Fraser** Larry Herzog* |
| SHADOW OF THE HAWK | International Cinemedia Centre Ltd. | Columbia | Henry Gellis** John Kemeney* |
| ONE MAN | National Film Board | | Roman Kroitor* Mike Scott* |
| GOLDENROD | Goldenrod Productions Ltd. | Ambassador | David Susskind** Gerry Arbeid* Lionel Chetwynd* |
| RITUALS | I.C.L. Industries Ltd. / Canart | Astral | Harold Greenberg** Lawrence Z. Dane |
| JACOB TWO-TWO MEETS THE HOODED FANG | Gulkin Productions | | John Flaxman** Harry Gulkin* |
| LES JEUX OLYMPIQUES | National Film Board | | Jacques Bobet** |
| WELCOME TO BLOOD CITY | Blood City Productions Inc. EMI / Len Herberman co-production | | Marilyn Stonehouse* |
| RAGTIME SUMMER | Judson Pictures Inc. | Danton Films | Henning Jacobsen** George Willoughby (England) Deanne Judson (Canada) |
| RIMBAUD EST MORT | Cinak Cie Cinématographique Ltée (Montréal) Filmoblic (Paris) | | Marguerite Duparc Lefebvre* Hubert Niogret* |
| METAL MESSIAH | Theatre Metropolis | | Joseph Sutherland** Tibor Takacs* |
| SKIP TRACER | Highlight Productions Ltd. | | Laara Dalen* |
| WHO HAS SEEN THE WIND | Souris River Films Ltd. | | Pierre Lamy** Allan King* |
| EQUUS | P-B Productions (Canada) Ltd. | United Artists | Elliott Kastner* Lester Persky* |
| ALIEN ENCOUNTER | Hal Roach Studios International Ltd. | | Earl A. and Norman Glick** Ken Gord* Ed Hunt* |
| ANGELA | Parimont Films Inc. | | Zev Braun** Claude Héroux* |
| PANIQUE | Les Productions Mutuels | La Corporation des Films Mutuels Ltée | René Malo** Pierre David* |
| LE MALEFICE (It Lives On) | Les Productions Agora (Montréal) Mabi Films (Paris) | | Nicole Mathieu Boisvert** Eddie Matalon* |
| RABID | Cinema Entertainment Enterprises | Cinepix | John Dunning** André Link* Ivan Reitman* |
| DEADLY HARVEST | Burg / Ambassador Productions | Ambassador | Len Herberman** Tony Kramreither* |
| FULL CIRCLE | Fetter Productions (England) Classic Film Industries (Canada) Ltd. | | Julian Melzack** Alfred Pariser* Peter Fetterman* |
| THE UNCANNY | Cinévidéo (Montréal) Tor Productions (London) | Astral (Canada) Rank (Worldwide) | Harold Greenberg** Robert A.Kantor** Richard St.Johns** Claude Héroux* René Dupont* |
| GREAT DAY | A Carlo Ponti Presentation | Prospec Films | Carlo Ponti* |
| KING SOLOMON'S TREASURE | Canafox | Prospec Films (French Canada only) | Harry Alan Towers** Alvin Rakoff* Susan Lewis* Richard Hellman* |

| FILM TITLE | DIRECTOR | SCREENPLAY | PRODUCTION DESIGNER** ART DIRECTOR* | SHOOTING PERIOD | PRINCIPAL CAST |
|---|---|---|---|---|---|
| PARLEZ-NOUS D'AMOUR | Jean-Claude Lord | Jean-Claude Lord<br>Michel Tremblay | | January 15/76<br>5 weeks | Benoit Girard, Monique Mercure,<br>Jacques Boulanger, Nicole Cloutier |
| NIGHT OF THE HIGH TIDE | Luigi Scattini | Claude Hopkins, Vittorio Schiraldi,<br>Giacomo Rossi Stuart<br>(From the novel "Il Corpo"<br>by Alfredo Todisco) | Francesco Bronzi*<br>Jean-Guy Montpetit* | March 15/76<br>6 weeks | Anthony Steel, Annie Belle,<br>Pamela Grier |
| LA SCIENCE PRODIGIEUSES DES PHARAONS | Denis Robert | Commentary by Denis Robert | | March 15/76<br>2 weeks | |
| WHY SHOOT THE TEACHER | Silvio Narizzano | Jim DeFelice<br>(From the novel by Max Braithwaite) | Karen Bromley* | March 22/76<br>7 weeks | Bud Cort, Samantha Eggar, Chris<br>Wiggins, Gary Reineke, John Friesen,<br>Michael Reynolds, Kenneth Griffith |
| SHADOW OF THE HAWK | George McCowan | Norman Thaddeus Vane<br>Herbert J. Wright | Keith Pepper* | March 8/76<br>8 weeks | Jan-Michael Vincent,<br>Marilyn Hassett,<br>Chief Dan George |
| ONE MAN | Robin Spry | Peter Pearson<br>Peter Madden<br>Robin Spry | Denis Boucher* | May 17/76<br>7 weeks | Len Cariou,<br>Jayne Eastwood,<br>Carole Lazare |
| GOLDENROD | Harvey Hart | Lionel Chetwynd<br>(From the novel by Herbert Harker) | Gerry Holmes* | May 25/76<br>5 weeks | Tony Lobianco, Gloria Carlin,<br>Donald Pleasence, Donnally Rhodes |
| RITUALS | Peter Carter | Dan Sutherland | Karen Bromley* | June 21/76<br>6 weeks | Hal Holbrook, Lawrence Z. Dane,<br>Robin Gammell, Ken James |
| JACOB TWO-TWO MEETS THE HOODED FANG | Theodore J. Flicker | Theodore J. Flicker<br>(From the novel by Mordecai Richler) | Seamus Flannery* | July 5/76<br>5 weeks | Alex Karras, Stephen Rosenberg,<br>Marfa Richler, Joy Coghill,<br>Guy L'Ecuyer, Victor Desy, Claude Gai |
| LES JEUX OLYMPIQUES | Jean-Claude Lebrêque | | | July 26/76<br>2 weeks | |
| WELCOME TO BLOOD CITY | Peter Sasdy | Stephen Schneck<br>Michael Winder | Jack McAdam** | July '76<br>8 weeks | Jack Palance, Samantha Eggar,<br>Keir Dullea, Barry Morse |
| RAGTIME SUMMER | Alan Bridges | Ratch Wallace | Natasha Kroll** | August 3/76<br>5 weeks | Honor Blackman, David Warner,<br>Trudy Young, Lois Maxwell,<br>Cec Linder, Alexandra Stewart |
| RIMBAUD EST MORT | Jean-Pierre Lefebvre | Mireille Amiel<br>Jean-Pierre Lefebvre | | August 9/76<br>5 weeks | Marcel Sabourin, Miriam Boyer,<br>Anouk Serjak |
| METAL MESSIAH | Tibor Takacs | Stephen P. Zoller | Gavin Rhodes* | August 13/76<br>5 weeks | Richard Allen, Paul Young,<br>David Jensen |
| SKIP TRACER | Zale Dalen | Zale Dalen | Eleanor Barg* | August 30/76<br>5 weeks | David Petersen, John Lazarus,<br>Rudy Zabu, Sue Astley |
| WHO HAS SEEN THE WIND | Allan King | Patricia Watson<br>(From the novel by W.O.Mitchell) | Anne Pritchard* | August 30/76<br>7 weeks | José Ferrer, Gordon Pinsent,<br>Brian Painchaud, Douglas Junor |
| EQUUS | Sidney Lumet | Peter Shaffer<br>(From his stage play) | Tony Walton**<br>(Also costumes) | October 12/76<br>12 weeks | Richard Burton, Peter Firth,<br>Colin Blakely, Joan Plowright,<br>Jenny Agutter, Harry Andrews,<br>Eileen Atkins |
| ALIEN ENCOUNTER | Ed Hunt | Ed Hunt | Karen Bromley* | October 18/76<br>7 weeks | Robert Vaughn, Christopher Lee,<br>Helen Shaver, Henry Ramer,<br>Tiiu Leek, Daniel Pilon |
| ANGELA | Boris Sagal | Charles E. Israel | Seamus Flannery** | October 25/76<br>9 weeks | Sophia Loren, John Vernon,<br>Steve Railsback, John Huston,<br>Taryn Power, Michelle Rossignol |
| PANIQUE | Jean-Claude Lord | Jean-Claude Lord<br>Jean Saluy | Michel Proulx* | October 29/76<br>5 weeks | Paule Baillargeon, Jean Coutu,<br>Pierre Theriault, Benoit Girard |
| LE MALEFICE<br>(It Lives On) | Eddie Matalon | Eddie Matalon, Alain Cazenave<br>(English adaptation: Myra Clement) | | November 1/76<br>5 weeks | Alan Scarfe, Beverley Murray,<br>Randi Allen, Roy Witham |
| RABID | David Cronenberg | David Cronenberg | Claude Marchand* | November 1/76<br>5 weeks | Marilyn Chambers, Frank Moore,<br>Roger Periard, Joe Silver,<br>Howard Ryshpan, Patricia Gage |
| DEADLY HARVEST | Timothy Bond | Morton Lager | | November 8/76<br>4 weeks | Clint Walker, Nehemiah Persoff,<br>Kim Cattrall, Dwayne McLean,<br>Gary Davies, Tammy Tucker,<br>Dawn Greenhalgh |
| FULL CIRCLE | Richard Loncraine | Harry Bromley Davenport<br>(From the novel "Julia" by<br>Peter Straub) | Brian Morris* | November 8/76<br>6 weeks | Mia Farrow, Tom Conti,<br>Jill Bennett, Peter Sallis,<br>Keir Dullea |
| THE UNCANNY | Denys Héroux | Michael Parry | Wolf Kroeger* | November 16/76<br>3 weeks (Montréal)<br>December 10/76<br>3 weeks (London) | Ray Milland, Samantha Eggar,<br>Peter Cushing, Donald Pleasence,<br>Donald Pilon, Alexandra Stewart,<br>Catherine Begin, Chloe Frank |
| GREAT DAY | Ettore Scola | | | November 22/76 | Marcello Mastroianni, Sophia Loren,<br>John Vernon |
| KING SOLOMON'S TREASURE | Alvin Rakoff | Allan Prior<br>(From the novel "Allan Quatermain"<br>by H. Rider Haggard) | Michel Proulx*<br>James Weatherup* | November 22/76<br>6 weeks | David McCallum, William Shatner,<br>Terry Thomas, Ursula Andress,<br>Yvon Dufour |

| DIRECTOR OF PHOTOGRAPHY | FILM EDITOR | MUSIC SCORE | STUDIO/LOCATION | PUBLICITY | TYPE OF FILM |
|---|---|---|---|---|---|
| François Brault | Jean-Claude Lord | | Montréal | Andrée Aubé | Show Business Drama |
| Benito Frattar | Graziella Zita | Piero Umiliani | Dear Studios (Rome)<br>Martinique and<br>Montréal locations | | Love Story |
| Jerome Dal Santo | Louise Côté | Various Composers | Egypt and Montréal | | Documentary |
| Marc Champion | Max Benedict (Supervising)<br>Stan Cole | Ricky Hyslop | Alberta | | 1930's Comedy-Drama |
| John Holbrook<br>Reginald Morris | O. Nicholas Brown | Robert McMullin | Panorama Studios, Vancouver<br>and Vancouver locations | Bob Werden | Occult Suspense Drama |
| Douglas Kiefer | John Kramer | Ben Low | Montréal and vicinity | Gary Bush | Drama |
| Harry Makin | Ron Wisman<br>Ralph Brunjes<br>Peter Shatalow | Franklin Boydd | Calgary and vicinity | | Love Story |
| René Verzier | George Appleby | Hagood Hardy | Sault Ste. Marie, Wawa, Ontario and<br>Toronto International Studios | Jill de Wolfe | Outdoor Drama |
| François Protat | Stan Cole | Lewis Furey | Cinevision Studios<br>and Montréal locations | Doris Giller | Children's Fantasy |
| Jean-Pierre Lachapelle<br>Jean Roy | Werner Nold | | Montréal and Kingston | Ron Jones | Documentary |
| Reginald Morris | Keith Palmer | Roy Budd | Toronto International Studios | Chris Nixon | Science-Fiction Western |
| Brian West | Kirk Jones | Lucio Agostini | Lakefield, Ontario | Wendy Tayler | Love Story |
| Guy Dufaux | Marguerite Duparc | Claude Fonfrede | Paris, Charleville, Marseilles, Cassis | | Drama |
| Joseph Sutherland | Tibor Takacs | Kickback (Rock Group) | Lakeshore Studios<br>and Toronto locations | | Science-Fiction Rock Musical |
| Ron Orieux | Zale Dalen | | Vancouver | | Psychological Action Drama |
| Richard Leiterman | Arla Saare | | Saskatchewan | Helga Stevenson | Childhood Period Drama<br>(1930's Canada) |
| Oswald Morris | John Victor-Smith | | Toronto International Studios,<br>Lake Huron, Georgetown<br>and Toronto locations | Howard Newman | Psychological Drama |
| Mark Irwin | Ruth Hope | | Lakeshore and Hal Roach Studios<br>and Toronto and European locations | Lee Roche | Science-Fiction |
| Marc Champion | Yves Langlois | | Montréal | Prudence Emery | Romantic Drama |
| François Protat | Jean-Claude Lord | | Montréal and Trois Rivières | Lise Dandurand | Suspense Drama |
| Jean-Jacques Tarbes | Pierre Rose<br>Micheline Thouin | | Montréal locations | Andrée Pelletier | Psychological Suspense Thriller |
| René Verzier | Jean Laflуer<br>Debbie Karjala | | Montréal locations | Tricia Cahill | Horror Science-Fiction |
| Robert Brooks | George Appleby | John Mills-Cockell | Toronto locations | | Ecological Drama |
| Peter Hannan | Ron Wisman | | London - Lee International Studios | | Thriller |
| Harry Waxman | Carole Alain | | Montréal and London locations<br>and Pinewood Studios | Prudence Emery<br>(Canada only) | Supernatural Thriller |
| | | | Cinecitta, Rome<br>and Canadian locations | | |
| Paul van der Linden | Stan Cole | | Mbabane, Swaziland and Canada | | Family Adventure |

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PRODUCTION

# PRODUCTION FORECAST 1977

## PROBABILITIES, POSSIBILITIES AND QUESTION MARKS

The co-production agreements which stimulated much of the Canadian production activity in 1976 (along with increased tax incentives for investors) promise to influence many of next year's projects as well. Some half a dozen Canadian films are expected to be in production here or on foreign locations by next spring, with several more in various stages of preparation.

**Robert Lantos** plans to film **Stephen Vincenzy's** popular novel *IN PRAISE OF OLDER WOMEN* from a screenplay by **Paul Gottleib,** beginning in March. **George Kaczender** will direct this *R.S.L. Production* which will be released in Quebec by *Derma Communications.* Distribution arrangements are in progress for other territories. **Michael Lente** is slated as director of photography for a variety of locations in Toronto, Montreal and Europe. European filming will be done either in Hungary or Austria. **Alexandra Stewart** is the only star signed to date.

**Harry Gulkin** plans two productions for back-to-back shooting beginning in April with *EXIT,* a musical love story with music and lyrics by **Lewis Furey** who will co-star with **Carole Laure.** Both performers collaborated with director **Gilles Carle** on the screenplay. **Michel Brault** will photograph the picture on location in and around Shawinigan Falls, Quebec. After that, **Gulkin** plans to move on to *DODO BIRD,* a tragi-comedy about the effects of automation and alcoholism, scripted by director **William Fruet** and **Emmanuel Fried** from the latter's off-Broadway play.

Toronto lawyer **Garth Drabinsky** will turn producer in January with *THE DISAPPEARANCE* a suspense thriller to be filmed in Montreal and the South of France as a co-production between *Trofar Films Ltd.* (London) and *Tiberius Film Productions Ltd.* (Toronto). **Drabinsky** and **James Mitchell** are executive producers, with **Gavrik Losey** and **Gerry Arbeid** slated as producers. **Stuart Cooper** will direct from a screenplay by **Paul Mayersberg** from the novel "Echoes of Celandine" by **Derek Marlowe. John Alcott** is set as director of photography and **Anne Pritchard** as art director. **Drabinsky** also has two other projects, as yet undisclosed, scheduled for shooting in 1977.

Producer **Zev Braun** is trying to coax **Peter Sellers** into playing *FU MANCHU* on location in England and Canada next year. **Robert Kaufman's** script is based on the famous **Sax Rohmer** character all right, but the approach is strictly as a comedy send-up.

**Paul Almond's** Quest Productions has *SOLSTICE* in active preparation.

**John Dunning** and **André Link** will be executive producers on an adventure drama by **William Fruet** titled *ROADBLOCK* expected to start next April. **Ivan Reitman** will produce for Cinepix release in Canada.

Producer **Julian Melzack** is negotiating with British producer **Michael Klinger** for two Anglo/Canadian co-productions to be made next year with **Melzack's** *Classic Film Industries Ltd.* There may also be another C.F.I. deal in the works for a co-production with E.M.I., according to **Melzack.**

From **Richard Hellman** at *Canafox/Prospec* comes chat about the rest of his six-picture deal with **Carlo Ponti** slated for production over the next two years. *THE WOLVES* is set for a March or April ▷

start in Montreal from a screenplay by **Tom Rowe** based on **Auguste LeBreton's** novel "Rififi à Montréal." **Charles Israel** will do the final script and two top American stars are being sought for leads. Will one of them be **Kris Kristofferson?**

Another *Canafox/Ponti* probability is *THE ST. PETERSBERG-CANNES EXPRESS* which is expected to go in England with **Julie Christie** and **Donald Sutherland. Ponti** is apparently talking to directors like **Philippe de Broca, Joseph Losey** and **Claude Chabrol** for this one.

**Gregory Peck** has been approached to do a *Canafox/Ponti* thriller titled *THE JUMBO MURDERS,* and **Ponti** has just bought the rights to **Eddie Constantine's** novel *"The God Player"* which the author is currently touting around the North American talk show circuit.

I hear that an Italian/Canadian co-production might be in the wind for a 'Spaghetti Kipling' version of *CAPTAINS COURAGEOUS.* The Cinecitta-based production company *Noleggio* has a year's option on the story and **Luciano Vincenzoni** has done a script on it already. *Canafox,* I'm told, is looking for **Charlton Heston** to play an expanded version of the **Lionel Barrymore** part, **Anthony Quinn** to do the **Spencer Tracy** role and a whaling ship to play itself during Canadian exterior filming. Other flesh-and-blood possibilities are **Michael Sarrazin** and **Lorne Greene.**

Word has it that director **Terence Young** is looking for a third of his proposed seven million dollar budget on *THE ULTRA SECRET* from Canadian sources. **Young** and **Frederick Winterbotham** have developed their screenplay from the latter's novel about Pearl Harbour and President **Roosevelt's** alleged previous knowledge of the attack. **Young** is after an all-star cast of the likes of **Sean Connery, Laurence Olivier, Alain Delon, Toshiro Mifune** and either **Charles Bronson** or **Steve McQueen.**

And is it true that Toronto director **Bob** *(BLACK CHRISTMAS)* **Clark** is after **Donald Sutherland** to play a modern Jack The Ripper for an Anglo-Canadian co-production next year, with **Christopher Plummer** as a psychiatrist and **Michael York** as a cop?

**Harvey Sherman** at *Ashling Multi-Media* (which backed a good chunk of *EQUUS* this year) is talking about three big-budget features next year, two of them westerns, and all three for *IFD* distribution in Canada. *THE DOGS OF WAR,* scripted by **Abby Mann** from **Frederick Forsyth's** novel will be a co-production with the U.K., and will be distributed in the rest of the world by *United Artists.*

**Elliott Kastner** and **James Kennedy** will be executive producers on *BOUNTY,* a western scripted by **William Goldman** which will star **Burt Lancaster.** Locations are in Calgary and vicinity.

*GRINGO LEGIONS,* also a western, is scripted by **John Champion** and **Rudy Petersdorf.** Latter will be executive producer. *Universal* will release worldwide, except Canada. Ted Gilling. ★


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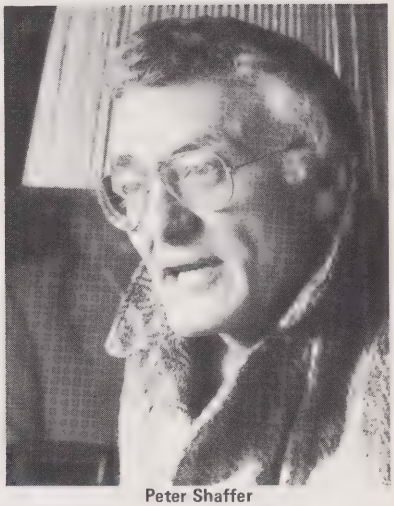
WITH
GOOD HEALTH
AND CONTINUED
SUCCESS IN 1977.

FAMOUS
PLAYERS

# PRODUCTION PROFILE EQUUS

by Ted Gilling

*EQUUS* P-B Productions (Canada) Ltd., United Artists. Producers: **Lester Persky, Elliott Kastner.** Director: **Sidney Lumet.** Screenplay: **Peter Shaffer** (from his stage play). Director of Photography: **Oswald Morris.** Production and Costume Designer: **Tony Walton.** Film Editor: **John Victor-Smith.** Technical Advisor: **Yakima Canutt.** Stills Photographer: **Beverly Rockett.** Cast: **Richard Burton, Peter Firth, Colin Blakely, Joan Plowright, Harry Andrews, Eileen Atkins, Jenny Agutter.**



Peter Shaffer

Whether you call *EQUUS* a Canadian movie or, more accurately, an international movie made in Canada, it's undoubtedly the most intriguing film to be produced here this year. **Peter Shaffer** has created the screenplay from his stage hit which is still running in London after 3½ years, playing throughout the United States with four separate companies, and currently enjoying success around the world in eight translations.

What has caused all the fuss among theatregoers is a psychiatric probe into the mind of a disturbed young man who has inexplicably blinded six horses with a metal spike. The investigation leads inevitably toward a white-hot confrontation between doctor and patient in which the worlds of medicine and mythology collide unforgettably.

"*EQUUS* is neither a case history nor a study in environmental psychiatry," **Shaffer** stresses. "It's an attempt to show that from a given home, with the mother and father doing their best, the extraordinary can nevertheless occur."

**Shaffer** admits that the root of the boy's behaviour, his obsession with the cult worship of Equus which turns finally to a destructive act, is murky and debatable. In the end, he uses the psychiatrist's phrase "It comes from the dark cave of the psyche," and prefers to let the audience make up its own mind.

Few plays have been so hotly debated in recent years. Still fewer have provided such plum acting roles as those of the doctor and his young patient.

Though the meatier moments of the drama are being shot on closed sets at Toronto International Studios, director **Sidney Lumet** is also making ample use of Ontario locations to develop visual comments on the story. Exteriors for the town in which the boy and his family live were shot in Georgetown. Says **Peter Firth** who is repeating his highly acclaimed stage role as the young patient, "It's remarkable how an English telephone box and a zebra crossing painted on a Canadian street can transform it into an English one."

Production designer **Tony Walton** has also adapted other locations including the riding stables at Springpark Farm near Brampton, Wasaga Beach on Lake Huron, a private residence in Oakville, a shopping plaza at Nobleton, and various Toronto locations including two hospitals, an antique shop on Huron Street, private residences on Metcalfe and Carlton Streets, and the Cinema Lumiere at College and Spadina.

This opening up, **Shaffer** feels, was vital in order to meet the demands of film. "I did two scripts, one shorter than the other. The basic change is that instead of all the characters coming to the psychiatrist as they did on stage, the psychiatrist now goes to them, like a mental detective. I wanted to make it a real film, not just an adapted version of a play. The problem has been in preserving the element of the intangible, the mysterious and the ritual that was in the play without making it obvious. We have to work with literal images to achieve the same turmoil, alarm and surprise that emerged in the theatre,

but the traps are fairly evident. In a film with a horrific act like the blinding of horses, the danger is to show it too literally, to create a melodramatic 'Hammer Films' atmosphere. On the other hand, it's sentimental to avoid it. The boy is in a real stable with real horses looking at him. A blinding is going to involve some gory images. You cannot cut away from what he's about to do and have him in the police station the next minute. It's too easy; it makes him too much of an innocent; it lets us and the audience off the hook."

**John Dexter** who directed the original stage versions of *EQUUS* in London and New York didn't want to do the film, according to **Peter Shaffer.** "The journey he wanted to make with *EQUUS* was entirely a theatrical one. Having done it, he didn't see that he could do much with the film version other than to reproduce the stage images."

So **Shaffer** sought out **Sidney Lumet** who had seen the play in London and been carried away by it. "I felt he would bring exactness to it – the precision of a brilliant director. His basic attitude is that the players must do the work 'for real,' in the tradition of great naturalistic acting, but in terms of the film's overall style, he wants something more. He keeps saying 'I've done twenty subjects realistically; I know about realism. I want to move through the channel of realism to something else.'"

**Lumet** has done that excitingly in at least one moment of *EQUUS,* as **Shaffer** revealed. "English stables are rather small, but the ones here at Springpark are rather grand. Instead of looking on this as a limitation, Sidney suddenly reversed everything he'd been previously thinking about it. He decided to photograph the real stables in a low key way so that the effect would be mean and squashed and domestic and average until the moment when the boy sees the stable for the first time. For that, he decided to use an enlarged replica built in the studio so that we experience the boy's perspective on them which looks something like the nave of Chartres Cathedral. When you see what it is for him, one shot accomplishes what would take ten pages of dialogue."

**Shaffer** believes that **Lumet** is "one of the best directors of actors in films. I knew he would get from them the kind of dramatic tension that would parallel the force and fury of the stage version. He says to all the actors, 'Don't make the mistake of assuming a difference between stage and film acting. You don't have to limit yourself to half volume or half gestures. Do what you would do on the stage and, if necessary, with even more conviction than you would there. It has never been true that you need to hold back. It's an illusion; don't do it.'"

**Shaffer** is high in his praise of **Richard Burton's** professionalism. "He's concerned with the proper representation of a working psychiatrist—how they behave and how they function and what their working day is like. He's also very interested in knowing to what degree the soliloquies are informative realistically and to what extent they are confessionals or internal monologues. He's so attentive to any suggestion you make. If, for example, you have a moment where you point out that a certain reaction needs to be more internal, or perhaps suddenly very dynamic because the character is remembering the fact that he hasn't got children, **Richard** doesn't debate it with you. There's just a flicker in the eye and the next minute, he's giving it to you. It's there. This is what good actors are really about. You don't have to talk at them very much."

It's doubtful if there has ever been a movie quite like *EQUUS.* It defies all the conventional categories of film drama, as **Shaffer** makes clear. "There are two religions in *EQUUS,* each with a two-headed god. I neither fully rebuke nor fully endorse either of them. The first worships the normal, to whose service the doctor must attach the boy. The second worships the ecstatic, from which the boy must be weaned. The normal is the good smile in a child's eye and the dead stare in a million adults. Equus is the loving, ecstatic marvellous time in the field, but also the horror which says 'I am the god which sees you and you will be with me forever.'" ★

Photographs by Beverly Rockett.

**Peter Firth**

# NEW OFFICES

*Astral Films Ltd.* celebrated the opening of its new offices in Toronto on November 24 with cocktails and a buffet. Some 150 industry people were on hand to enjoy and to tour the spacious work areas, screening room, and film storage vaults, all planned and laid out by *Brian G. Holmes Ltd.*

The offices encompass *Bellevue Photo,* the *Astral/Bellevue/Pathe* Toronto headquarters of **Harold Greenberg** and **Ian Greenberg,** and the Canadian operation of *Columbia Pictures.*

**Michael M. Stevenson,** President of *Astral,* was an affable host, and among those in town for the occasion were **Norman Levy** and **Gene Margoluis** of *Columbia Pictures'* New York office, and **Phil Isaacs** and **Milt Goldstein** of *Avco Embassy.* ★

Left to right: **Phil Isaacs,** *Avco Embassy;* **M.M. Stevenson,** *Astral Films;* **Milt Goldstein,** *Avco Embassy.*

Left to right: **Ron Burgess,** sales manager, *Astral Films;* **Hagood Hardy,** composer of music score for *RITUALS.*

Photographs by Shin Sugino.

Left to right: **Norman Levy,** *Columbia Pictures,* New York; **Robert Myers,** *Odeon Theatres;* **Gene Margoluis,** *Columbia Pictures,* New York; **Harold Greenberg,** *Astral Bellevue Pathe.*

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by TED GILLING

# 3 Views

**Kirwan Cox,** member of the executive committee, *The Council of Canadian Filmmakers.* **Michael Spencer,** executive director, *Canadian Film Development Corporation.* **Colin Watson,** vice-president, Operations, *Canadian Cable Systems Limited.*

The Pay Television Controversy rages on. This is the first of a series devoted to an issue which may or may not alter a significant pattern in the entertainment industry. Limitations of time and space prevent any comprehensive overview. These three dialogues are intended rather to touch on a few of the key issues which the Canadian film scene will have to consider.

**KIRWAN COX:** In August, 1976, there were three major conferences at which Pay-TV was discussed: Couchiching, Halifax and Toronto. During that period and beforehand, the Pay Television Network Proposal had been heavily put forward. Afterward, I think, there were two feelings. One was that a lot of people didn't like the proposal for a variety of reasons. The other was that perhaps Pay TV could be used to benefit the film production industry here. So a number of organizations got together and signed a letter to Jeanne Sauvé which requested a delay on Pay TV, and indicating that any public hearing conducted by the CRTC should be part of the decision-making process.

A new Bill, C-5, is part of a reorganization of the *Department of Communications (DOC)* and the *Canadian Radio-television and Telecommunications Commission (CRTC).* The part that affects the *CRTC* is not in effect yet, but it will take the policy-making role away from them. Pay TV seems to have been an issue that the *DOC* or some parts of it decided to use to emphasize the changes that C-5 was supposed to bring about. In December, 1975, the *CRTC* said that Pay TV was premature and should be indefinitely postponed. On June 2 this year, Mme Sauvé made her statement saying that it was coming. The cause of that change has never been adequately explained. The September 1 deadline for a decision created something of a panic. Then it was put back a month by the *CRTC.* This apparently upset the *DOC* who hadn't been informed of this.

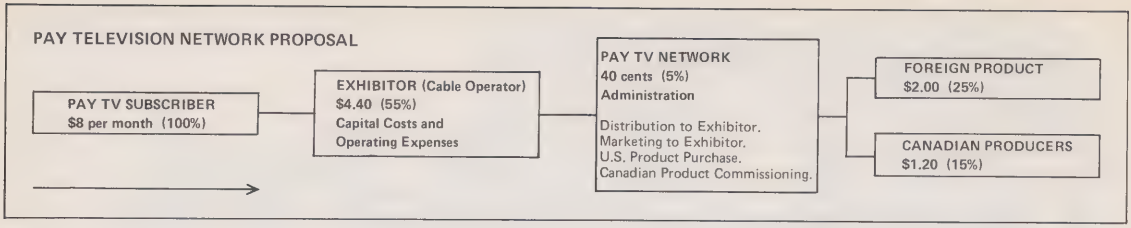
So the underlying theme is a kind of power play between the *CRTC* and *DOC* bureaucracies which have and probably will continue to affect policy. In trying to assess the future of Pay TV, one has to be aware of that and to be concerned with who will actually make policy decisions — the *DOC* which has traditionally dealt with hardware and technology or the *CRTC* which has concerned itself with other questions.

**COLIN WATSON:** Pay TV is inevitable. The only thing that's not inevitable is whether or not it's going to be regulated. I would anticipate that before Christmas, there will be some kind of announcement about hearings on Pay TV. Originally I thought those would have been licensing hearings. Now I think they are probably going to be very well structured public hearings. I don't think the government wants to throw it open to whether it will or won't happen, because they're pragmatic enough to realize that it's going to happen anyway. It's already happening in Toronto now. I think the government may have made a tactical mistake by coming on quite as strongly as it did this year. People react to the semantics of a statement like 'Pay TV is inevitable' and say 'Like hell it is — nothing's inevitable.' So quite naturally, the government is treading cautiously right now.

If we get put off again by the government and we see that it's clearly going to be two years before we're going to be able to bring Pay TV to our subscribers, then we're going to have to seriously consider taking at least the large apartment complexes in our area and rewiring them for Pay TV. Since the *OISE* seminar in Toronto in August, our cable system has been advised by one owner with 1300 apartment suites that he's quitting cable and putting up a master antenna system because the antenna system supplier can give him Pay Television. As businessmen our only reaction to that is that if an antenna salesman can offer you Pay TV and get away with it, there's no reason why we can't do the same thing. We're reluctant to do that but we may have to.

We'd prefer to run it over the existing cable system and dedicate what we would otherwise spend on rebuilding our system to Canadian film production.

**MICHAEL SPENCER:** I think what we now feel is that if it's going to come, Pay TV should be at least a suitable and important addition to the choices available to the public. If, in fact, it's nothing more than the same old thing only you pay for ▷




it this time, maybe you don't really need it; I don't know. However if it does come, there's no way it should come without the Canadian industry being very heavily supported through the front end of the system. We think the correct approach is a levy system, with 15 per cent of the money taken from subscribers going back to the producers through some kind of government or private sector/government corporation which would be involved in making those decisions.

**COLIN WATSON:** I divide the people interested in Pay Television into four groups: the creative community, the practical film makers, the cable operators and the broadcasters.

The broadcasters, by and large, are not overly enthusiastic about Pay TV, although certain groups, notably *Global TV* and *CITY-TV* put together very constructive briefs, as did *CTV*. *CBC* was the only organization that came down very heavily against Pay TV.

There are three main criticisms: that it will siphon programming from conventional broadcasting; that it will fragment the audience who will basically watch Pay TV rather than conventional broadcasting; that increased exposure to American culture is bad for Canadians and that whatever its positive benefits, it can't possibly be worth the price.

I argue that Pay TV will not siphon from the conventional broadcaster, and the only way I can do that really is to say that the product we're going to be offering will be largely first subsequent-run movies, six to seven months after theatrical release. Broadcasters typically don't get a movie until three or even four years after the theatrical release finishes. The Pay TV release therefore has a higher value than the conventional broadcast release.

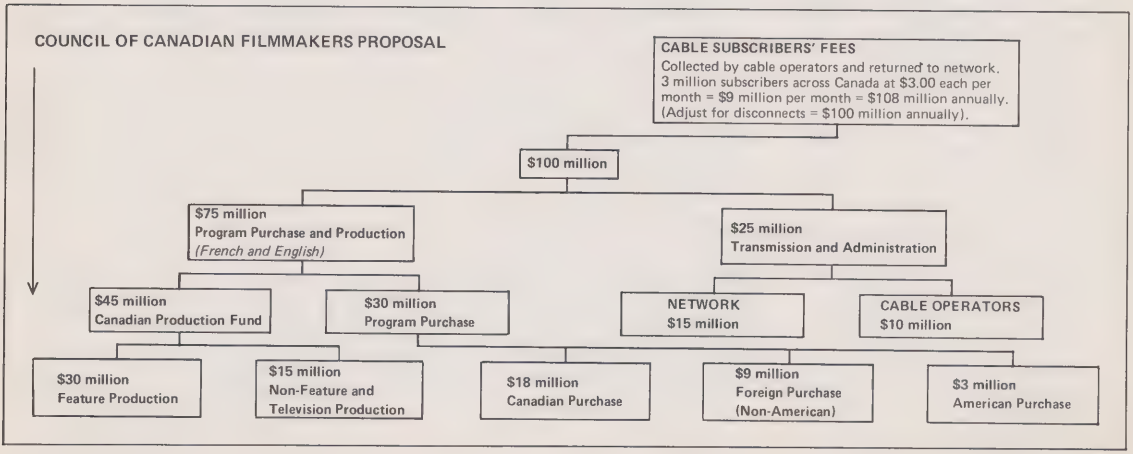
The fragmentation argument may be true to the extent that on some occasions, somebody is going to prefer watching a Pay TV broadcast over a conventional broadcast show. But our system will involve repetitious programming, with a movie run 10 or 15 times over a given period. So if a person has a particular TV show to which he would normally tune in, it's not going to be in conflict with a movie on our system which can be seen at a later time.

**KIRWAN COX:** We don't want a channel primarily dependent on American movies. Our brief suggests 70 per cent Canadian content and 30 per cent foreign of which a maximum of 15 per cent could come from any one country. Our feeling is that if you're involved in the delivery of cultural material in this country, you should also be involved in its origination. The systems we have had in the country in that respect have been basically branch plant operations. I hope that's over.

**COLIN WATSON:** Let's take the case of an average cable subscriber who might buy Pay TV from us. We dedicate a separate channel at, say $8 a month. In our economic model, 55 per cent or $4.20 of that goes to the cable company for marketing, distribution and hardware. This is not an outrageous figure when you realize that we're going to have to spend over $100 to get that subscriber on, plus a marketing cost. Our programming budget gets $3.20 or 40 per cent, with the remaining five per cent as simply the cost of running the network.

Of the 40 per cent dedicated to programming, we propose 15 per cent to Canadian and 25 per cent to foreign. The *CCFM*, of course argues that 15 per cent is too little. We argue that 15 per cent translates into $80,000,000 over five years which can go very cleanly and directly into the production system, controlled by an individual or a team who are going to be spending that 15 per cent of gross revenues directly on Canadian film production.

**MICHAEL SPENCER:** I don't think that they should solemnly cut their wrists ▷



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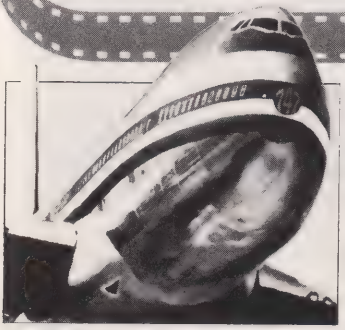

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and swear in blood that they're going to put 15 per cent back into the industry, because auditors and people like that may get around in three or four years to finding out that they haven't put 15 per cent into the industry or that they've put it back into a sort of quasi-industry situation. I think it has to be taken out of the system and put back into Canadian production on the basis that everybody sees that it is clearly being done. . .through a clearly defined system subject to government control.

**KIRWAN COX:** PTN is talking about a percentage of the gross, not a percentage of screen time. As we know from our experience with commercial television, 15 per cent of your budget from an original production may mean you are lucky to get three per cent of your air time on production, because you can, of course, buy American or foreign material extremely cheaply. So inevitably that tends to take up more space for the amount of money. Their goal is approximately a hundred million dollars a year total revenue of which $15 million would go for Canadian production, though it would start off lower for the first year when maybe they would expect $30 million total gross. I think they estimate $60 to $75 million to go into Canadian production over five years. That's too little. It doesn't solve any of our problems.

**MICHAEL SPENCER:** There should be a minimum which might start at 15 per cent, but I think it should expand and increase, with Canadian producers having every chance to get into that. It may be very lucrative because in addition to getting his share of the 15 per cent, the Canadian producer may on occasion be able to sell the thing to the Pay TV system for perhaps as much as 50 to 60 per cent of the gross.

By the way, I don't see program buying being done by the government. I think that should be done by the private sector, because I think they would come up with the right kinds of choices for the greatest possible profit.

**COLIN WATSON:** One of the things I've found is that however much money there is to be spent, there has to be some sort of critical mass of talent in Canada. I recently talked with a partner of **David Susskind's** *Talent Associates* in New York, who probably produce more films in Canada than anybody else. They're up here all the time, both because they get *CFDC* funding and because they figure it's an awfully good place to work. This man said to me that he felt that one of the problems we have in Canada is that there's a very, very small group of what he considers sufficiently talented people to make commercially acceptable movies. So what comes first — chicken or egg? Because if there's no Canadian film industry, anybody who's any good isn't going to be here for long. But I think it makes sense that if there's 15 million new dollars going into the system every year, that's a lot of money compared to what has existed before. It might be sufficient to attract certain people to stay who otherwise would leave.

**MICHAEL SPENCER:** If Pay Television comes, the *CFDC* has got to be involved with it. There's no question about that. Because people will come to us to try to get money to make shows to put on the system. I think that the *CFDC* is the right place to hand out the money which would be taken from the front end by some system which we would discuss with the industry and would be agreed to. We would then simply administer it according to whatever plan that was.

**COLIN WATSON:** We haven't thought of any relationship with the *CFDC*. It's conceivable that we might both go into the same film, but our position would be that we invest and if they want to put some money into it too, that's an added blessing. But we're not in any way going to adopt their objectives . . . Our objective is very simply to make a movie that's going to sell. ▷

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**KIRWAN COX:** There are two ways of looking at the cable people. One is if they control Pay TV; the other is if Pay TV is delivered by cable and controlled by someone else, perhaps a crown corporation, which is what we would like to see. I think the cable people should not have any control or take any financial risk in the venture. They should be involved only to the extent that a channel is simply leased from them. But their minimum position is 50 per cent control of the board of directors, with veto power of course. The other 50 per cent would be split among a number of groups like broadcasters or producers, and wouldn't be as strong.

**COLIN WATSON:** We own 49 per cent of *Famous Players.* **George Destounis** says that as far as he is concerned, the impact on theatres is going to be negligible. If you accept the premise that there's a logical place for every release pattern, you know that a movie has an economic value on first release that's far too high for home viewing. When it runs on Pay TV, it has an economic value that's far too high for the conventional broadcaster.

**KIRWAN COX:** If Pay TV were to occur and if it were to be programming primarily the same product that theatres program, then a large number of theatres would have to close in this country. This would not be the big chains, but the smaller, rural, independent theatres. But if Pay TV is an American content medium and it destroys, let's say Canadian businesses which depend on American content, I'd say that's a slight loss. I think that most rural or small-town audiences are poorly served by their theatres and I don't think that the people in those towns would miss it that much. Pay TV would probably give them more options and alternatives than they otherwise would have. If we can take money from Pay TV for Canadian production even if it causes some hurt to marginal theatres which are not providing money for Canadian production, I think that would be an overall benefit economically because the jobs that are lost there would be regained in production. Unfortunately the people who should be paying more money than anybody else are the distributors and they, of course, won't be bothered one way or the other as long as the dollar is coming in.

**COLIN WATSON:** I'm in almost daily touch with what I call the practical film makers — people like **David Perlmutter, Harold Greenberg,** and **Budge Crawley.** These guys are extremely enthusiastic about Pay Television from the standpoint of nurturing the Canadian film industry. These guys are producing films and they honestly believe that this is going to be a large new source of funding. . .a very nice supplement to their industry. They don't believe that the money we are going to be spending on American films is in any way going to damage the Canadian film industry. On the contrary, they believe it's going to help it.

I think if we can move Canadian movie production from the four or five marginally profitable movies a year which it is now to even 10 or 20, we've accomplished an awful lot. We at least have an opportunity for making Canadian movies that will sell internationally.

**KIRWAN COX:** I think that it's a sign of cultural maturity if people can learn to see themselves and express themselves. I don't think that deliberately setting *Lies My Father Told Me* or *The Apprenticeship Of Duddy Kravitz* in Montreal made them unacceptable with international audiences. ★

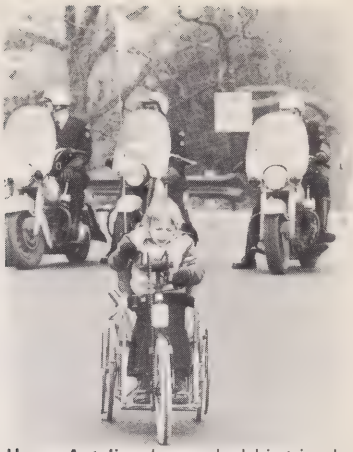
POSTSCRIPT:
"We never said any license would be exclusive."

Hon. **Jeanne Sauvé,**
Minister of Communications,

Quoted by **Jack Miller** in the *Toronto Star,* November 10, 1976.

# VARIETY CLUB

by LINDA WEST



**Henry Antolic** who cranked his tricycle-wheelchair for three miles to contribute more than $27 to *Variety Club's* 1975 Bike-A-Thon fund.

It's the largest children's charity in the world. The Toronto branch handed out close to half a million dollars this past year. And showbiz people form its heart. But most of us are only dimly aware of the name and even less aware of what this organization does.

It's called the *Variety Club.* No, that's not the CBC hangout of ill repute on Jarvis Street. This *Variety Club* is devoted to raising and distributing generous donations of money, time and resources for the aid of needy children.

Last May the Toronto branch, a 27-year member of the organization, played host to 1150 delegates at Variety International's 49th Annual Convention. The only other Canadian chapter, Vancouver-based *Variety Club of Western Canada,* was also in the limelight this year as winner of the coveted Heart Award for outstanding contributions to the work of Variety.

The original *Variety Club* was founded in 1928 in Pittsburgh through an accident of history that unfolds like something out of a vaudeville melodama. Baby girl in a wicker basket is abandoned on the doorstep of the Sheridan Theatre with a heart-rending message pinned to her dress. Eleven theatre men who congregate nightly for a chat and some bubbly after the show spend that evening's session discussing the dilemma. They decide to take up the challenge, adopt the child, and form an organization to carry on further charity work for children.

They call their new organization the *Variety Club* because of the various phases of the amusement industry in which they are engaged. They select a circus Barker as their insignia and pattern their directorate on a circus theme: Chief Barker as President; Dough Guy as Treasurer; Property Master as Secretary; and Crew as the club Board of Directors.

And so the first Tent was formed. There are now 56 Tents scattered around the world. Toronto joined the scene in 1949, coming in as Tent 28. **Jim Cameron,** one of the founders of the club's key project, Variety Village for handicapped children, became Tent 28's first executive director eight months ago, an indication that *Variety Club's* activities have become big business requiring full-time attention and continuity of administration.

Until **Cameron's** appointment, secretary/administrator **Margaret Harrison** had carried the full load of office duties. All other positions are volunteer, including the committee which organizes the annual Bike-A-Thon, *Variety Club's* chief fund-raising vehicle. The Bike-A-Thon idea started four years ago. In 1976 the event covered five courses and brought in over $280,000, according to Dough Guy **Syd Koffman.** For the spring of 1977 eight courses are planned and an income close to $400,000 is expected.

Another major fund-raising activity is the annual $100-a-plate gourmet dinner which this year netted around $25,000. A good chunk of revenue also comes from the regular bingo games held in three movie theatres in Toronto for which *Variety Club* is the sole recipient charity. Altogether the 1976 coffers of Tent 28 will take in more than $600,000. On the outgoing side, $450,540 has already been allocated with new projects continually coming up for approval.

Variety Village is Tent 28's namesake project. It was initated in the founding year of the club and has received the main thrust of its attention throughout the last 27 years. In that time some 300 physically handicapped students have graduated from the Variety Village training program. Three courses are offered — vocational, watch-making and commercial. It was **Jim Cameron** who suggested the first watch repair course and promoted the necessary jewellers benches and tools from the *Bulova Watch Co.* To this day, Bulova still guarantees a job for any graduate of the program. Variety Village ran on a budget of about $110,000 this year.

The Hospital for Sick Children is another beneficiary of substantial *Variety Club* support. Over the past two years Tent 28 has undertaken a major commitment of $300,000 to the hospital's Catheterization Laboratory. Another $25,000 is being used to promote research into the crib death syndrome. Other monies spent in 1976 include: $25,000 to help establish a dental clinic in Bloorview Hospital for Crippled Children; $35,000 ▷

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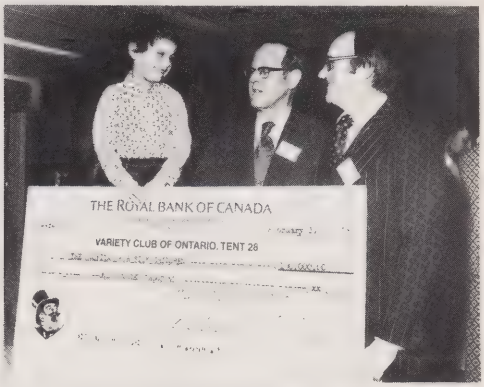
to the Parental Relief Pilot Program of the Ontario Society for Crippled Children; and $13,000 to supply Sunshine Coaches for transporting children at the Dellcrest Treatment Centre for Emotionally Disturbed Children and the Ontario Foundation for Visually Handicapped Children.

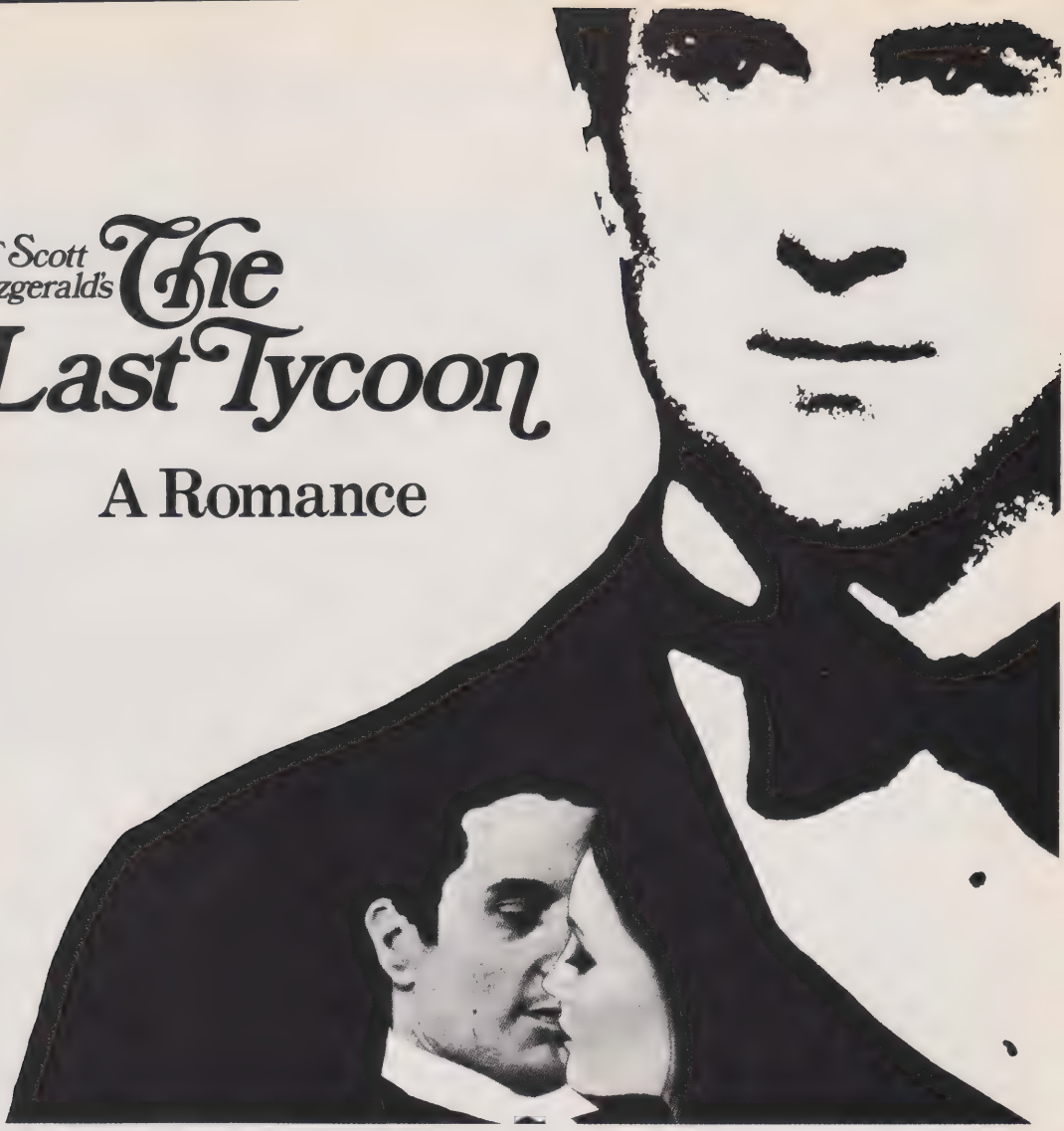
Smaller, individual sums are donated, too. For instance, $1500 to buy a special electric wheelchair for a 12-year-old cerebral palsied girl under treatment at Toronto General Hospital, or the funds required to pay for three years at Alma College in St. Thomas, Ontario for a severely asthmatic 15-year-old girl with insurmountable home problems.

The *Variety Club's* list of work goes on and on, just as the service of its members has continued voluntarily and energetically for 27 years. Tent 28 now counts 750 patrons among its members and associate members. Full members must earn 50 percent of their income from some sphere of the entertainment business, but an associate membership is open to all and the range varies from meat packers to lawyers to MPs. In fact co-chairing this year's international convention with *Super Pufft's* **Frank Strean,** was a man whose chief claim to showbiz is the pizazz he puts into selling corned beef sandwiches (which is considerable) — **Sam Shopsowitz.**

When that poor mother left her baby on the steps of the Sheridan in 1928 appealing to what she had heard about the charity of show people, little did she know how vindicated her hopes would be. ★




Left to right: **Seth Cole, John Law,** vice-chairman of the Board of Trustees of the Hospital for Sick Children and Chief Barker **Alex Stewart.**
The first payment of a $300,000 commitment to the Hospital for a catheterization laboratory.

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WHAT'S NEW?

# ELECTRONIC POST-PRODUCTION

by Linda West

A new post-production centre claiming to offer the most advanced film-to-tape system available in North America has been set up in Toronto and is scheduled to swing into full operation early in 1977. The company, *Motion Picture Video Corporation,* intends to serve film producers as an electronic optical house. It offers a new frame-by-frame videotape editing facility and a system of transferring film to tape that allows for fine-tuned colour corrections and razor sharp image control.

After extensive renovations the third floor of *Magder Films* was converted to accommodate the new venture. Commercial producer and cinematographer **Zale Magder** is a chief investor in the $2 million project, but *MPVC* president **Bob Sher** emphasized that the company is in no way a division of *Magder Films.*

Operations manager of the company is **Jack Sinclair.** Both **Sher** and **Sinclair** used to head up the Toronto office of California's *Image Transform* and **Sinclair** was directly involved in the electronic end as a technical producer.

One of the key pieces of equipment in the system is a flying spot scanner (basically a telecine system) developed by *Rank Cintel* in London, England. According to **Sher,** *MPVC* will be the first in the North American market to own and operate the $100,000 piece of equipment. With a single beam the device scans a frame of film and translates what it receives into electronic information for transfer to tape. Because of the single scan source there is accurate colour registration in the transferred image and no added noise from the system. The machine is equipped with both 16mm and 35mm gates and the manufacturer is currently developing adapters for Super 8 and standard 35mm stills.

The transfer process is carried out in what's called "the clean room" – an environment controlled room suspended on data flooring and maintained at positive pressure to keep dust particles, smoke and other impurities outside. The space is air-conditioned and humidified and its atmosphere is recycled once every ninety seconds. Cost of installation of the room – probably somewhere between $12,000 and $14,000 said **Sher.**

The flying spot scanner has been used in England and Europe for many years. There the conversion is easier because of the standard 25 frames and 50 cycles per second in films shot for TV. It is only recently that the system has been adapted to the North American TV standard of 24 frames and 60 cycles per second.

The equipment was officially introduced on this side of the Atlantic at the National Association of Broadcasters convention held in Chicago March 20 to 24, 1976. But **Sher** first saw it at a trade show in Switzerland the year before.

Another piece of the *Rank Cintel* package is the colour corrector. Three controls, each with red, blue and green gradations, are used to adjust the three tonal areas – dark shadow, bright white and middle range. These adjustments are made on a remote colour console hooked into the scanner system. Each scene is colour-corrected and then transferred.

The third key element in the process is the computer assisted editing equipment designed to *MPVC's* specifications by *Ampex of Canada Limited* which is acting as contractor for the entire package.

"With the editing system," said **Sher,** ▷

Photograph by Frank Anzalone.

**Bob Sher** in "the clean room."

"we studied the three top lines, *CMX, CDL* and *Datatron,* and determined what the advantages and limitations were to each system. In the one *Ampex* designed for us we've tried to incorporate the best of all three systems.

"With other equipment you usually have to edit and finish on the same system, but we can accept anyone's off-line output and assemble it. It is also capable of frame-by-frame editing which I want to emphasize to film makers."

The editing process involves two stages. A smaller, less expensive *Sony* facility is contained in the rough-cut room.

"Its purpose is to save time on the computer," said *MPVC* editor **Arden Rynew.** "Your time in this room is used to make up the computer program which will then feed into the larger editing system."

The *Sony* equipment includes two machines — one for rushes and another "record" machine to accept the selected footage. There is a *SMPTE number on each frame and the equipment has half-frame capability.

"Video editing used to depend highly on human reflexes," said **Rynew,** "but now the edit decisions can be more precise."

After the list of decisions has been compiled, the editor moves into the optical mixing, editing control room. Here the facilities include a black and white camera, electronic title generator, computerized production console, production audio console and tape machine. The *Ampex* BCC 2 video camera is available for rent. At a price tag of $1000-per-day the package includes camera, recorder, colour monitor, audio mixer, microphone and someone to operate the whole thing.

In the computer room the final edit takes place including optical addition like titles, dissolves and so on. All the information about each job is stored on a computer disc for instant recall and accurate repeatability. Allowances for such human errors as a seven-frame reflex lag on the punch-in can also be built in. Cost of the editing facility is $25 per hour with your own editor or $40 per hour with an editor supplied.

*MPVC* isn't officially open for business yet, but it is doing some ad hoc jobs to test the equipment. One of the most successful was the transfer job on the filmed *Alfrick Productions'* television special *BACHMAN-TURNER OVERDRIVE.* Plagued with low light and blurry image problems, the production was run through the flying spot scanner process and brought up to television standards with custom colouring and sharpening.

*MPVC* will serve producers basically on three levels as described by **Sher.**

"On the simplest level, we offer the producer the option of bringing his finished film product to us and we'll put it onto tape for tape distribution," said **Sher.** "At another level, the producer can shoot and edit as normal on film, supply us with the workprint and negative and we'll finish it on tape — colour correcting, timing and adding special effects like dissolves, mattes, titles and supers. As another alternative, he can shoot on film, hand us the selected takes and we will totally post-produce and edit electronically on videotape."

Of course, the same post-production services will also be offered to videotape producers as well as film people and it is anticipated that a good deal of business will come from the U.S. ★

*The SMPTE code was devised by the *Society of Motion Picture and Television Engineers.* It is a videotape measurement given in hours/minutes/seconds/frames.


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*Date as postmark*

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*Our policy is that all British production take full quota of technicians from this country.*

*Yours sincerely,*
*ALAN SAPPER*
*General Secretary*

# MOTION PICTURE THEATRE ASSOCIATIONS OF CANADA

The annual meeting of the *Motion Picture Theatre Associations of Canada* (MPTAC) was held in Toronto on November 1 and 2 at the Hotel Toronto. Business included reports from president **Paul Morton** and secretary-treasurer **Frank Lawson;** the appointment of special committees; and the presentation of a financial statement.

Reports were given by the seven member associations forming MPTAC: *Motion Picture Theatre Association of British Columbia, Motion Picture Association of Alberta, Saskatchewan Motion Picture Exhibitors Association, Motion Picture Theatre Association of Manitoba, Motion Picture Theatre Association of Ontario, Association des Proprietaires de Cinemas du Quebec Inc.,* and the *Atlantic Motion Picture Exhibitors Association.*

Directors elected for 1977 are: **Bill Richards** (Maritimes), **Jacques Patry** (Quebec), **Lionel Lester** (Ontario), **Barry Myers** (Manitoba and Saskatchewan) and **Hector Ross** (B.C. and Alberta). In addition, three directors were appointed by the delegates: **Harry Blumsom** *(Odeon Theatres),* **George Destounis** *(Famous Players)* and **N.A.Taylor** *(Twinex Century Theatres).* **Paul Morton** is past president.

Officers for 1977 are: president — **Hector Ross,** vice-president — **Jacques Patry** and secretary-treasurer — **Gladys Rawnsley.**

**Sidney Handleman,** Ontario Minister of Consumer and Commercial Relations, was guest of honour at the informal and relaxed luncheon for delegates on November 1, sponsored by *Coca-Cola Ltd.* ★

CMPDA/MPTAC Panel, November 2, 1976.
Left to right: **Paul Morton,** *Odeon-Morton Theatres* (Exhibition); **William Soady,** *Universal* (Distribution); **Herb Mathers,** *Bellevue Film Distributors* (Co-chairman); **Harry Gulkin** (Production); **Hector Ross,** *Theatre Agencies* (Co-chairman).


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# CANADIAN FILM DEVELOPMENT CORPORATION IN 1976

Comments from executive director **Michael Spencer,** adapted from a tape-recorded interview with **Ted Gilling.**

## INVESTMENT

The CFDC is established under a law passed by Parliament which initially provided ten million dollars for the work of the Corporation. Three or four years after that, we went back to Treasury and received another ten million, and this time last year, we went back and received another five million. Now they're thinking of a change this year which is that we wouldn't be provided with another five million dollars, but a more precise sum, based exactly on our needs. The exact amount is $4,343,000, of which $2.9 million will go for production, $679,000 for administration and $764,000 for promotion. That begins on April 1, 1977.

Last year's precise return on investments, which is used as our basis of projection for next year, is $833,998. The same amount, $2.9 million, went for production, with approximately $700,000 on promotion and a bit less for administration. Our administration costs have gone up by about five per cent, I think.

We are under pressure to spend the money and maybe that's a pressure that we've not been strongly enough resisting. Maybe what we should do is not make a given project because we don't think it's good enough and finish the year with some money in the bank. But the industry . . . would think it was a terrible thing. Right?

## NEW DEPARTMENTS

The corporation, through its advisory group, spent a good deal of time this past year and came up with a series of documents, ideas and suggestions which would permit us to go into short films, films for television and television series. We have also received additional financial assistance for a promotion and distribution operation which we didn't have before. **Armand Cournoyer** is our Distribution Officer, assisted by **Nicole Boysvert** and **Paul Beaupre. Ken Rosenberg** is our Distribution Manager, assisted by **Anne Davie.**

## PROMOTION & DISTRIBUTION

We set this up because we felt generally that there was not enough promotion being done. We are trying to create a Canadian film industry in a situation where foreign film industries have existed for years. We're trying to push our way into the market. We did that from the very beginning by insisting that we have distributors attached to every film that we've invested in. But they have said to us in effect that they don't spend more than X dollars promoting a particular film. It's not enough. We should do more. We should double the number of television commercials, make more prints, more trailers, better posters, and all that stuff. So now if a distributor wants more money to promote a film than he would normally put into it, he asks our distribution people and they will come up with it. Since I have fairly experienced people, I think they're consulted also on the plans from time to time. So it's a sort of partnership operation.

We also discovered that when it's a question of handling Canadian films abroad where you need to get a whole lot of things together in order to make some kind of an impact, then our people become distributors. That's also true inside Canada where we've been responsible for selling a package of Canadian English language feature films to the French CBC (Radio Canada). We're in Cannes. We're at the Festival of Festivals. In the case of a film which has no foreign distributor, we handle the foreign sale.

The promotion money starts to flow in at the point where the film is roughly finished. It depends a great deal of course on the producer. We normally say to every Canadian producer that publicity is important. You should get yourself a publicity person and put out a few stories about your picture. Well, some of them do and some of them don't. There's absolutely no policy in which we insist that an amount of money be spent on publicity for the film. I thought two or three years ago after we did *The Apprenticeship Of Duddy Kravitz* that everybody was doing publicity. But it seems that they're not, you know. So it's back to the philosophical question: is the CFDC running the industry or should the industry not run itself with the help of the CFDC?

One of the problems, I think, is that there are not very many competent publicists, and nobody has a comprehensive list of competent, available people for the job. It has always been my feeling that the industry should do it. They should have the leadership, the drive, the energy, the enthusiasm. They should be selling their own bloody movies. They should be banging on our door all the time, asking for help to do this, but they don't. Then the picture begins to fail a little bit and someone says 'Why was there no original publicity done?' When we ask the producer, he's likely to say 'You didn't have enough money in the budget. A lot of other things were on my mind at the time. If you want it you pay for it.' But they should do that, at least be prepared to put up half and come up with some good plans. I mean if they want us to take over the whole industry, I'm sure we'd be very happy to do so. But I think the government ought to be helping the industry to function effectively and not taking over any of its roles. I've never heard about Canadian distributors raising hell with Canadian producers because they don't do enough publicity while the film is being shot.

If what it means in the end is that we may have to suggest to the Corporation that we hire a publicist, I don't really consider that to be a very good solution. But we will definitely get more into the act.

There's a certain amount of resentment in the industry that we've gone into distribution. The only reason we've done that is because we don't think they're doing it. I mean, any distributor could have hustled around, got 25 titles of Canadian pictures and sold them to the CBC. But if we wait for them to do it, we're going to wait a hell of a long time. So I get my guy out and in six weeks he's got it all together and sold it to them. Then the industry gets mad at him and says, 'What the hell are you doing?'

We don't want to do too much of it, you see, although maybe it's easier for us to do it. But the industry is only healthy insofar as the people inside it are ▷

making money and functioning effectively.

## INTERNATIONALISM & CO-PRODUCTION

The definition of a Canadian film and the 100 per cent tax write-off, coupled with the sudden disappearance of the U.S. tax shelter seems to have created a great interest in Canada as a place to produce movies. We get lots of inquiries from the U.S. all the time. **Carlo Ponti** seems to be very interested in doing more films in Canada. He was very complimentary about the technical facilities that we have and he likes working with our producers.

We have two U.K./Canada co-productions in the works and I think we're going to see quite a few more,*

But before I sound too optimistic about this, I think everyone should realize that it's getting more and more difficult to make feature films. The market is declining, but maybe we have a better chance of getting more of the action, primarily because of the tax situation. What I seem to be hearing now is that the deals are acceptable to National Revenue because of the international salability component which is being built more and more into new projects.

We are involved with larger sums of money nowadays. Sums like three hundred thousand or half a million dollars apparently look more interesting to investors than lesser amounts. Now people are talking about projects with million, million and a half budgets. If you're talking about a co-production with, say a 70-30 split on a million dollar budget, you might get the CFDC in for half of the $300,000 you're trying to raise. So it means you're looking for $150,000, not just a little bit to sort of tide you over.

As long as the Act says that the Corporation is supposed to assist in the development of an industry, it cannot very seriously invest 100 per cent in a movie because there is no industrial component, as it were, in the investment. It's always a possibility in three or four years down the road that the only way we're going to get certain features made is by the government putting up 100 per cent. Then maybe one would adopt more of a Canada Council kind of criterion, based almost exclusively on the artistic merit of the thing. But I don't see that happening in the near future, and I certainly don't see it happening as long as the government holds the CFDC on a very tight string like $2.9 million a year, which we haven't had increased for the last four or five years.

We seem to be very close to signing a co-production agreement with West Germany. The first move apparently will be made by a group of officials who will go from here to Bonn, and in the spring, there will probably be a group of German producers coming over here. There's one co-production that apparently is moving along the track at the same time as the agreement and might be the first one off.

In general, what seems to happen with co-production situations is that it's still very difficult for us to get our ideas, our books, our directors, and our ▷

*Editor's Note: Since March 1976, when the CFDC began processing co-production applications on behalf of the Secretary of State, it has become involved with eight co-productions.

Ten UK/Canada applications resulted in four films: The Uncanny, Ragtime Summer, Full Circle and Welcome To Blood City.

Five France/Canada applications resulted in four films:

Five France/Canada applications resulted in two films: Rimbaud est mort and Le malefice (It Lives On).

Three Italy/Canada applications resulted in two films: Night Of The High Tide and Great Day.


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**MASSACRE AT CENTRAL HIGH**
(Robert Carradine, Derrel Maury)

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(Lina Wertmuller)

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**GIRL FROM STARSHIP VENUS**
(Out Tunnels vision — Out Grooves tube)

**CALIFORNIA REICH**
(Award winning documentary)

**THE OLD GUN**
(Phillipe Noiret, Romy Schneider)

### TO BE RELEASED SHORTLY

**PASSOVER PLOT**
(Harry Andrews, Zalman King, Hugh Griffith, Donald Pleasence)

**LUMIERE**
(Directed by and starring Jeanne Moreau)

**SEX WITH A SMILE**
(Starring Marty Feldman)

**DIRTY HANDS**
(Claude Chabrol, Rod Steiger, Romy Schneider)

**NADA GANG**
(Claude Chabrol, Mariangela Melato, Maurice Garrel)

**GOD TOLD ME TO**
(Tony Lobianco, Sandy Dennis, Sylvia Sydney, Sam Levene)

**DEVIL'S MISTRESS — DUCHESS OF DOOM**
(Russ Meyer)

**DEATH SPORT 2020**
(David Carradine)

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scriptwriters actually pushed into this thing. We've pushed our directors as far as we possibly can in co-productions, but if we find that in another six months or so we're still not getting enough of that kind of assistance, presumably one of the things we'll bring up in a mixed commission with the other countries is that we're not prepared to go on with few of our directors getting a crack at the international market.

When I ask **Carlo Ponti** why that was, he said that he could assess the work of a cameraman or an editor or a composer by his work on a particular film, but the criterion of the director is What's he done before? Did his picture make any money? Did it achieve any kind of international reputation? After eight years we've developed a number of directors who I think are extremely good, but none of them has so far launched himself on the international market to the point where people are banging on his door.

I think we've been on the record over the years about developing producers who really want to produce, who understand scripts, like to work with writers, who will hire the director to direct the picture that he wants to have directed. These people are very tough to develop and I'm sure there's no way you can send them to school. The best thing you can do is to identify them when they come along and give them all the support you can.

## SCRIPTS

Editor's Note: The CFDC Script Development Program, started in April 1975, has employed an American writer, Stanley Colbert, as a script consultant available to all writers on projects backed by the Corporation. The CFDC indicates that 100 per cent of development costs up to $10,000 goes to the writer alone. This includes an outline, first draft and revision. Writers may be accepted by the Corporation on the basis of a fifty-page outline or a first draft submitted on speculation, but the majority, it is said, already have track records. Thirty-seven projects have been funded to date, with a total of between $225,000 to $250,000 spent in all.

I think the next thing we have to do is to try to get some of these things produced. We've even been approached by a major U.S. studio offering to go into a development deal with Canadian producers and work jointly on projects over the next couple of years. We think it's a good idea. There are, of course, some hooks in it because if you get into bed with those guys, it's like sleeping with the elephant. You've got to know what the hell you're doing. On the other hand if you don't do it, it's awfully hard to get into the international market. I think a lot of Canadian producers believe that if only *Paramount* would pick up their movie that somehow it would be the road to fame and fortune.

It's all very tentative at the moment, but they're talking a 50/50 investment deal with the American studio distributing the completed film. Of course you could make the deal and then no one agrees to produce anything at all, but you might get a couple of things going which could be very interesting. But if they intend to distribute it, who'll be the Canadian producer and how strong is he? Will the final film be the kind of picture he wants to see produced? Is he going to play David in this very tough situation? The project has come to us from a Canadian producer who has been talking to this major company.

So that's one way of getting scripts into production. Another way is that if we have some very good, salable scripts, we might decide to finance them ourselves in Canada, bringing in tax sources, Famous Players, Odeon, distributors. Or they might be offered to co-producers. It's so often the case that as soon as more experienced countries have a co-production deal with us, they can ship off a boatload of scenarios for consideration while on our side we have only a book or two. ★

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# NAMES & NEWS

**Charles Mason,** the 53-year-old director of advertising and public relations for Odeon Theatres (Canada) Limited, died December 8, 1976 from a heart attack. Mason joined J.Arthur Rank in England in 1948 and was transferred to Canada in 1955. He was an avid sailor and a member of several organizations including Variety Club and Rotary.

**FRANK MANCUSO,** President and General Manager of *Paramount Pictures Corporation (Canada) Ltd.,* left Toronto in August to become Western Division Manager, *Paramount Pictures,* based in Los Angeles.

**WAYNE LaFORREST,** Western Canada Division Manager, *Paramount Pictures Corporation (Canada) Ltd.,* Calgary for 3½ years, transferred in August to become Toronto Branch Manager.

**ROBERT LIGHTSTONE** is now General Manager of *Paramount Pictures Corporation (Canada) Ltd.,* in Toronto.

**PHILIP CARLTON,** Toronto Branch Manager of *Warner Bros.* since 1971, promoted to Canadian District Manager in September.

**DOUG OUDERKIRK,** Advertising and Publicity Director, *Twentieth Century-Fox Film Corporation* in Toronto, transferred to its office in Atlanta, Georgia, on November 1 as Director of Publicity and Promotion.

**DIANNE SCHWALM** appointed Canadian Director of Advertising and Publicity, *Twentieth Century-Fox Film Corporation* in Toronto, November 1. She joined *Fox* in 1974.

**GLADYS RAWNSLEY,** the untiring and efficient office support of the *Canadian Picture Pioneers* and the *Motion Picture Theatre Associations,* collapsed with a stroke in her apartment on November 18. Her many friends will be glad to know she is progressing well in St. Michael's Hospital, Toronto.

## JOB PLACEMENT

A reminder that the Toronto Filmmakers' Co-operative, 67 Portland Street, Toronto M5V 2M9, Tel. (416) 366-3005, runs a Job Placement Office for production personnel. It's been very successful in nine months of operation. Contact **Lacia Kornylo** by 'phone, or drop in.

## FESTIVALS

The 23rd West German Shortfilm Festival takes place in the Town Hall of Oberhausen, April 25—30, 1977, preceded by the 9th Information Festival of short films from the Federal Republic of Germany and West Berlin, April 22—24. Closing date for entries is April 1, 1977. Regulations and application forms available from the Festival Offices, Grillostr. 34, 4200 Oberhausen 1, W. Germany.

Hemisfilm '77, an international film festival in its 11th year, takes place in San Antonio, Texas, next February. It is sponsored by the International Fine Arts Center of the Southwest. **Marie Brenner,** author and film critic, will chair the national panel of judges. There are eleven prize categories, and the entry deadline is January 19, 1977. Details from IFACS, 2700 Cincinnati Avenue, San Antonio, Texas 78284. (Tel: (512) 436-3209.)

## THE MOVIE WORKS

For the past few months, **John Foster** has been organizing *The Movie Works,* a private club where the show business industry can meet. The proposed building on Church Street (south of Carlton) in Toronto will house an extensive gym with saunas, squash courts and whirlpools and also a games room. Among other facilities offered are a dining room — The Fine Cut, a large beer hall — The Final Mix and a private dining-screening room — The Roxy Room.

*The Movie Works* is scheduled to open early in the new year. Three classes of membership are available. Write or call **John Foster** at 112½ McGill Street, Toronto M5B 1H6, (416) 368-0437 ★

Photograph by Christopher Darling.

A recent re-recording session for *RITUALS* at *Bellevue Pathe Sound Studios* in Toronto. Left to right: **Austin Grimaldi,** sound re-recordist; **Hal Holbrook,** star of the film; **Vern Furber,** president, *Astral Television;* **Peter Carter,** director; **M.M. Stevenson,** president, *Astral Films Limited;* **Lawrence Dane,** producer.

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